

SEVEN DAYS

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ON HOLD

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Tales from the queue



PASS OR FAIL

What happens if Burlington College drops out?

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TANGO TOUCH

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Argentine ardor in Vermont



FINAL SOLO

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Remembering Kip Meeker



PORK PLEASURES

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Prohibition Pig's Michael Werneke

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VIDEO SERIES



Under the Sun



Stuck in Vermont: Lovers, gay couples, transsexuals, and other people are staying in Vermont. In Burlington this week during the 40th annual Campout, just one day before the fall season, people are staying in Vermont. Lovers, gay couples, transsexuals, and other people are staying in Vermont.



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SATURDAY 23 & SUNDAY 24 TASTER'S CHOICE

"What You See Is What You Get" at the **WYSIWYG** festival. This unique marriage of food, farms, art and music takes over the grounds of Burlington College for a weekend of eating, drinking and merriment. Area chefs collaborate with farmers for a heavenly spread that fuels folks for grazing to acts including Meen Hooch, Lee Fields and Shafiq Grimes (pictured).

SEE CALENDARS LISTING ON PAGE 10 AND
SUBMITTIONS ON PAGE 10

2

WEDNESDAY 27 Taking Flight

In 2021, a monarch butterfly identified at Montpelier's Northshire Nature Center was featured in *Mojo*. Why does this delicate critter take flight more than 2,000 miles south each year? Not all are birds when the answer to this inquiry and others at the **Monarch Butterfly Tagging**, where they catch and release the birds and wings, tell us.

SEE CALENDARS LISTING
ON PAGE 10



3

SUNDAY 24

Late-Summer Soirée

Bowling Green Club transforms into a haven to remember in the **Barbecue Bonanza Festival**. Festivities kick off at 4 p.m. and last through 10 p.m. with live music, food trucks, and kids' activities. The event is free and open to all.

SEE CALENDARS LISTING ON PAGE 10

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SATURDAY 28

Block Party

Seventeen's under-the-city theme is a look at the proportions of **Vergennes Day**. Artists and musicians keep the party in the 30th Avenue NW featuring local bands and more than 30 craft vendors downtown. The event is free and open to all.

SEE CALENDARS LISTING ON PAGE 10

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FRIDAY 22

Rhythm Nation

In 2021, New Hampshire artist **Even Cary** moved to Springfield, Vermont, and started a band called **Even Cary**. This is a chance to see Cary perform live at the **Rhythm Nation** event. The event is free and open to all.

SEE CALENDARS LISTING ON PAGE 10

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THURSDAY 21

Talent Times Three

What happens when champion skier Geoff Hewitt practices on every piece of ski equipment with music and a camera? Find out at **Talent Times Three**. The event is free and open to all.

SEE CALENDARS LISTING ON PAGE 10

7

ONGOING

Letting Loose

Landscapist painter **Julia A. Davis** has lived and worked in Burlington for more than 30 years—and it shows in her work. Bold expressive brushstrokes paint the scenic landscape with which the parkway is famous. Come see Davis' paintings at the **Letting Loose** event. The event is free and open to all.

SEE EVENT INFO ON PAGE 10



Jeezum, Jim



Even after the post-Watergate rout of 1994, when Democrats picked up 59 seats in the U.S. House, eight of New England's 25 House members still hailed from the GOP.

Among them was a 40-year-old freshman representative from Vermont who had carved out a reputation back home for his environmental activism. As a state senator representing Rutland County, **JIM JEFFORDS** had pushed to ban billboards along the state's byways. As attorney general, he had sued International Paper for polluting Lake Champlain. He helped draft Vermont's groundbreaking Act 250 land-use law and its landmark bottle bill.

"He was the first attorney general to put environmental protection and lake cleanup at the forefront of his agenda," Congressman **PETER ROSS** (D-Vt.) said in response to a Jefferds tribute Monday night at 80 in Washington, D.C.

Thirty-two years after he came to Congress as a House Republican, Jefferds retired in 2006 as a public independent. The last major piece of legislation he introduced would have forced polluters to cut their carbon emissions by 80 percent over the next 50 years.

By then, of course, the party of **BARACK OBAMA** had become the party of **JAMES BROWN**, the climate-change-denying senator from Oklahoma, who served opposite Jefferds at the top of the Senate Committee on Environment and Public Works.

And by then, the northeastern GOP congressman was an endangered species. The year Jefferds retired, **CHRIS SHAYS** of Connecticut became the sole New England Republican serving in the House. Two years later, he was defeated.

"I really worry about that," Sen. **FRANK LAHART** (D-Vt.) said Monday, referring to the decline of the GOP's moderate.

Comparing Jefferds to former Vermont senator **ROBERT STAFFORD** and former Tennessee senator **HOMER BAILEY**, Leahy said, "They were proud to be Republican, but they would walk out of the caucus and they would try to reach across the aisle. I think as we're lost that, the Senate's been hurt."

Jeffords' vast and loyal diaspora of ex-staffers urged reporters Monday to remember him more for his legislative legacy than his 2006 defection from the Republican Party, which handed control of the Senate to Democrats and made his a household name across the country.

"The publicity he got for switching parties sometimes made him appear incredible all these years ago," said **WILLIAM**

BRANDENBURG, Jefferds' longtime chief of staff.

Indeed, not long after arriving on Capitol Hill, Jefferds coauthored what would become the Individuals with Disabilities Education Act, opening up public schools to those with mental and physical disabilities. He would go on to encourage funding for the arts, help negotiate the Northeast Dairy Compact and secure passage of the Clean Air Act of 1990.

And it's not like Jefferds' break from the party came from out of the blue. As early as 1972, when he sought the Republican nomination for governor, he was deflected by the more conservative **LAWRENCE "TOMMY" HACKETT**, who later lost to Democrat **TOM SALUDINE**.

UNLIKE MANY WHO SORT OF FACED AWAY OR LOST ELECTIONS, JIM TOOK ON HIS OWN PARTY.

HOWARD DEAN

In 1980, when Jefferds supported **JOHN ANDERSON** for president over **RONALD REAGAN**, Vermont Republicans tried to ban him from their party's convention. The next year, Jefferds was the sole Republican to vote against the Gipper's tax cut.

He voted against **CLARENCE THOMAS** nomination to the Supreme Court, urged **SENATOR WESLEY CLARK** to drop out earlier from the ticket, opposed **SEN. ARNOLD ALTMAN**'s "Contract with America," backed **SEN. CORYDON**'s lead in case reform proposal, opposed Clinton's reappointment and voted against the 2000 war in Iraq.

Sen. **FRANK SARGOLD** (D-Vt.), who followed Jefferds in the House and then the Senate, said Monday that he knew many moderate House Republicans who shared Jefferds' gripes back in 2001.

"But not one of them had the courage to do what he did, which was to say, 'Enough is enough,'" Sanders recalled.

"Unlike many who sort of faded away or lost elections, Jim took on his own party," former governor **HOWARD DEAN** said Monday. "I think he ought to get credit for that."

Perhaps one reason the Jefferds alumni squad isn't so interested in focusing on their best famous defector is that in the long run, it didn't amount to much.

Sure, Democrats regained a tenuous hold on the Senate for the last 16 months. But a year after the surreal attacks of September 11, 2001, Republicans, campaigning on Jefferds' heels, took back the Senate and expanded their majority

in the House. In 2004, **SENATOR L. BROWN** was reelected by appealing to his party's base of social conservatives — and by the end of the decade, the Tea Party had taken root.

These days, the left and the right are as far apart as ever in the national debate — and Jefferds' style independence seems almost quaint.

"He stood up for his beliefs, which is incredible, but it didn't change anything," said **JEFF BROWN**, who spent 13 years on Jefferds' staff and now works for leaders.

Here in Vermont, where Jefferds is revered by every politician with a pulse, his lasting impact on state politics is equally uncertain. The legislature's supermajority Democrats are quick to shut down Republican opposition, while some GOP activists love nothing more than to engage in the fiery fire to restore party orthodoxy.

Not exactly the Jefferds way.

Among those in the latter camp, perhaps is former Jefferds aide **MARCUS JOHNSON**, who's currently waging a one-woman war against Republican gubernatorial candidate **SCOTT WALKER** and the party's sole statewide office-holder, Lt. Gov. **PAUL ROYCE**.

Since they took control of the state party last year from Johnson's conservative allies, Scott and Vermont Republican Party Chairman **DAVID SUPERLUND** have been trying to rebrand the state GOP as the land of party that Jefferds never would have left.

"We were finally we came to Jefferds," said his party would do well to emulate the late senator by looking at "issues based on what's best for people, not predetermined human traits."

When Mitt's own mother, Marian, lost a Republican primary after voting for civil unions in 2000, Jefferds encouraged her to run as an independent to keep her seat in the Vermont House and endorsed her candidacy. **MAHARISHI** died last week at age 79.

"I think that was the low-water mark of the party," Scott Milne said of the "Tale of Two Vermonts" movement. "I see the Vermont Republican Party becoming a more moderate, mainstream party. I'm optimistic that will help move it toward that."

But Johnson, who opposes government involvement in health care, says Vermont's two-mode rate GOP leaders miss the point.

"The Vermont Republican Party has been so focused on winning that they have forgotten the importance of public policy and principles," Johnson said. "Jeffords never put winning above principle and policy."

Of course, the GOP hasn't been doing much winning either. Since his defeat, the error **JIM DONAHUE**'s 2010 retirement, the

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Health Care on Hold: Tales from the Front Lines of Vermont's Online Exchange

BY KATHRYN FLADD

Nearly a year after Vermont Health Connect went live, the state's online insurance exchange still has a number of gaping operational holes into which plenty of Vermonters have fallen — even disappeared.

When Seven Days put out the call to readers for stories about their experiences with the exchange, we heard tales of radioed phone calls, maddening hold music and confusing answers from well-meaning but ultimately unhelpful customer service representatives.

"I spoke to Diane, Amy, Leslie, Rebecca, Sharon, Josh, Lindsey" rattled off Sandra Hanlon, a part-time teacher at Essex. "I was calling every day" She's still trying to figure out why she's received a bill for a prescription payment that her bank says was processed six weeks ago.

In the frame, one woman worked for weeks to obtain an insurance number after signing up for the option and paying her premiums for months, but finally got it, but 10 days later she received an entirely different set of ID numbers.

"I am a huge supporter of the Affordable Care Act and what the state is trying to do," said Andrew Roberts, a 39-year-old mother of one in Denville who wanted weeks and weeks for her family's insurance costs to arrive, "but it just seems like everything went wrong."

Seven Days also heard from a small number of happy customers. Jennifer Williamson, a 39-year-old anesthesiologist physician in Burlington, said she had gone without health insurance prior to this year because it was just too expensive. Through the exchange, Williamson, formerly qualified for generous premium tax credits based on her income. They signed up in time for Williamson's husband to get coverage before a surgery included in his Crohn's disease. "It was super simple signing up for it," said Williamson. "I couldn't be happier."

Generally speaking, though, complaints rarely outnumbered reports of client satisfaction.

Broken Bones, Broken System

In January, East Dorset graphic designer and illustrator Dale Goykendall, 58, logged on to Vermont Health Connect to purchase health insurance for herself and her husband, Richard Parley. She



chose the plan that most closely resembled her previous coverage under Blue Cross and Blue Shield of Vermont — or so she thought.

A bill never arrived. Goykendall challenged it up to what she'd heard in the news about glitches plaguing the website. Her husband recommended her to follow up on the bill, but Goykendall admits she "let it slip."

In March came a rude and scary awakening. A skiing accident landed her husband in the hospital for a week with a broken clavicle and ribs and a punctured lung. To her horror, Goykendall learned that Vermont Health Connect had no record of her insurance application from January. "I would just call them for days on end, and send emails," she recalls. She got a call back once — when she was out of the house. By April, it was a brief note to get someone on the phone, but not any easier to iron out her situation. Again and again she was told that she'd lost insurance — as of April 1, which wouldn't cover her husband's hospital stay.

"I was just freaking out," said Goykendall. Her husband's hospital bills alone were \$23,000. "I should have been on the phone from January [on]," she says. "I just didn't realize how messed up it was."

Intervention by Rep. Pat Koonce accelerated Goykendall's case when the Dorset Republican called to reach with someone "higher up," Goykendall explains. Even so, the answer Goykendall contacted to get was not the one she wanted: coverage as of April 1. She bounced around between several departments, landed on the phone with customer helpers and then immediately, one morning, got a new answer: The hospital bills would be covered after all. She remembers asking the woman on the phone, "Did you just wonder in there and pick up the phone?" All of a sudden, it just changed. Goykendall still doesn't know what happened — or why.

She's able to pay her premiums online now, and as of early July had an insurance number to give to providers.

But she's still wistfully waiting to see how the bills from March shake out.

"It's like my health insurance we've never had," she says — except what is and isn't covered "is like this terrible mystery."

Zero for Three

It was a matter of pride for Kerry Cannella, 55, that she was able to offer health insurance to the employees at Vermont Kitchen Supply, the retail store Cannella owns in Manchester and Brattleboro. But after attending a few seminars and then crunching the numbers, she realized they might get a better deal — get more health care coverage for less money — by going through Vermont Health Connect. Lower wage workers typically qualify for subsidies by going that route, they don't when covered through an employer-sponsored health care plan.

Like her employees, Cannella went on Vermont Health Connect to choose an individual plan. She wasn't thrilled with the one she selected. Her premiums went up, and the copays and

A Vermont Think Tank Celebrates 40 Years of Influential Anarchy

BY KEVIN J. KELLEY

"Con anyone here give me a three-sentence definition of 'communism'?" asked an earnest and bearded institute member last Saturday.

"No!" replied a chorus of voices amid laughter and grins at the 40th anniversary celebration of the world's most influential anarchist think tank.

Apart from the group gathered in a Marshfield living room last Saturday, few people have heard of the Institute for Social Ecology, even fewer know that the late Murray Bookchin, a long-time Burlington resident, started it in Plainfield with a mission of fomenting a revolution to replace capitalism with a nonhierarchical, "communalist" utopia.

Although the discussions during the day were rife with references to theories and thinkers unfamiliar to the uninitiated, one punchline passed in her presentation on the philosophy of social ecology to remind the group: "We need to be able to speak to everyday people. Murray was very clear that we can't have a revolution without a broad-based movement."

The attendees themselves were surprisingly broad-based given the setting: a remote corner of one of the whitest, grayest states in the country. Despite jokes about ISE being a "geronteconomy" about a dozen of the 50 or so social ecologists on hand were under age 40. A few black and brown faces could also be seen in the transplanted and refurbished barn beside the home of ISE cofounder Dan Chodakoff.

The meeting hall had a cory feel and a future look on a cool and cloudy mid-August morning. Beer and Popper-style marmalades perched on beams in the rafters, while an anatomically correct nude Neptunus stood defiant against one of the walls.

And the talk did occasionally move from the abstract to the concrete. At these moments it was evident that this obscure institute has quietly helped shape left-wing political movements in Vermont and beyond during the past four decades.

Social ecology has, for example, become the political backbone of Earthlink Kardinian, Chodakoff's friend. The leader of the Kardinian Workers Party there is a devoted Bookchinite.



A scene from the gathering of the Institute for Social Ecology

"As a body of ideas, social ecology has been very influential," Chodakoff said on the sidelines of one of the sessions. "The impact of its ideas includes the institute's small size."

Chodakoff, once a Gaddard College student and now a retired professor, noted that ISE had begun organizing against genetically modified organisms in agriculture 15 years prior to Vermont's recent enactment of the nation's first GMO-labeling law. Right from ISE's beginning, Chodakoff added, solar and wind power were integral to its stated aim of creating "a social economy that moves beyond scarcity and hierarchy, toward a world that rehumanizes human communities with the natural world, while celebrating diversity, creativity and freedom."

Social ecology, as delineated in Bookchin's many books, has played an important, if generally unacknowledged role in the formation and

evolution of the movements against nuclear power and corporate globalization, Chodakoff said. Bookchin's critique of Marxist ideology and his advocacy of direct democracy could also be discerned in the political and procedural character of the Occupy Wall Street movement.

Indeed, "all the young blood here comes from Occupy," Blair Taylor, a 39-year-old doctoral student in Germany, commented in regard to the makeup of the Marshfield convalescence.

The institute is much smaller today than in its early years, when it was affiliated with Goddard and offered summer-long programs that attracted as many as 100 students. Prospective has dwindled, and the institute now lacks a permanent home. Moreover, Bookchin's 2006 death left ISE without the charismatic, prophetic figure who had served as a political and philosophical guru to some of those participating in this year's convalescence.

of the eight-day "intensive" that have replaced the institute's summer school. Despite its contraction, ISE remains "relevant and relevant," said Taylor, a member of its board.

Younger activists can find inspiration in Bookchin's work and in the institute's educational activities, affirmed Nguyen Centeno, a 28-year-old New York City resident who spent many days and nights at the Occupy Wall Street encampment in lower Manhattan. "What I really like about social ecology is that it's open-ended," Centeno, a Flannery O'Connor devotee, said in a panel discussion. "I feel welcomed. A lot of other ideologies feel closed."

It was clearly OK to challenge premises and ask disconcerting questions.

In a panel on social ecology and education, Long Island University professor Kathleen Koonen said she favors efforts to "socialize" or "de-school" youth due in part to "the corporate lockdown of

public schools" that Middlesex farming and food activist Martin Kemple noted on the same panel that he sends the younger two of his four children to public schools because he believes in the democratic character of that form of education. "I can't give up on public schools," Kemple said. "I won't give up on public schools."

A suggestion of similarities between social ecology theorist and Tea Party ideologist triggered a lively exchange.

One speaker warned of "a dangerous thousand mile argument with the night."

"What's so strange about testing left and right?" laugher. ISS affiliate Randy Bland asked in response, noting that social ecologists and Republican libertarians both emphasize the importance of individual freedom while opposing U.S. military interventions.

"When the Tea Party talks about liberty," Cauterine interjected, "they're saying they'll have liberty but others won't."

Blochstein was "very clear in his opposition to night wing libertarians," said Vermont author and activist Brian Tokar, reminding the group. Chastising Blochstein, Tokar warned against "the embrace of individual freedom to the complete exclusion of the social dimension." Republican libertarians might be more accurately termed "private proprietarians," he suggested.

Social ecologists' differences with Vermont's Progressive Party and its own guru, Ben Bernie Sanders, were also noted.

"Sanders has done some great stuff," acknowledged Chae Heller, an Amherst, Mass., resident who lived in Burlington in the '60s. But his social ecology is "fundamentally problematic," she added, because it's "hierarchical and authoritarian."

In spirited discussion, Heller proudly recalled her involvement in Bland's 1989 national race against Sanders' ideological heir, Peter Clavelle. "There was a lot of representation, a lot of trial and error" in that campaign conducted under the banner of the Burlington Green, she said. "Examples of the best examples of decentralization. It wasn't a failure at all." Heller said of a contest in which Bland received less than 5 percent of the vote.

Social-ecological activists such as Bland had earlier fought the Prop over Sanders' support for major commercial development on the downtown waterfront. The park and the open space to its north are testament to the local impact of social ecology, observed Ben Blochstein, who was married to Mary Blochstein for 12 years and lived with his mother 38. The Neighborhood Planning Assemblies that bring together residents of the city's wards for democratic decision making can be seen as another Blochstein legacy, Ben Blochstein suggested.

Near 64, Ben Blochstein remains engaged in Burlington politics and what he calls the effort to "start governing ourselves." Interviewed at the BSE event, she points to the "fight for local control, like with Burlington Telecom" as her current focal point.

Bae and Murray's daughter, Debbie Blochstein, remarked separately that her father moved to Burlington from New York City in the early '70s because "he saw in Vermont a place to begin to put his ideas of decentralization and direct democracy into practice." The town-meeting tradition was especially appealing to him, she added. In Burlington Debbie Blochstein recounted, her father saw "the potential for realizing the best of what a small city could be." ☐

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Contest for Votes Spotlights a Changing Winooski

BY MARK DAVIS

The last time Winooski State Rep. Glen Bismonte looked over the city's voter rolls, the veteran local pol noticed something surprising: The names of fewer than half of his constituents were recognizable to him.

"Twenty years ago, I know 85 percent of the people who come when I stand outside the polls," Bismonte said. "Now, if I know 35 to 40 percent of people who come through the line, I'm doing well."

"You can't take anything for granted any more," he said.

In recent years, Winooski has welcomed an influx of young professionals who have fueled a downtown revival. At the same time, a new wave of refugees has settled in the Green City making it a multi-racial, multi-ethnic. Thirty-one languages are spoken in Winooski's K-12 schools.

Bismonte, 60, is seeking reelection to the House. Another longtime local officeholder, Ken Adams, 74, is also running; he hopes to return to the legislature after a two-year absence. But the pair — vying for Winooski's two seats — is being challenged by two upstarts. Progressive/Democrat Duane Gonzalez, 36, and Progressive/Robert Miller, 30, who have lived in Winooski for less than a decade combined, say they would better represent their rapidly evolving community in Montpelier. The district includes a tiny sliver of northern Burlington, but Winooski's 2,000 residents comprise the bulk of it.

"It's very much a race of new guard and old guard happening here," Miller said. "Glen and Ken, I consider them friends, but Winooski has changed a lot in the time they have been in office. It's not the same Winooski. We've got diversity unlike any in the state."

No Republican candidates are on the November ballot.

Gonzalez will face Bismonte and Adams in Thursday's Democratic primary, and the two survivors will compete with Miller in the November general election.

"We know it was coming," said City Manager Katherine Desrosiers, as Winooski's future "This will show as when the terms."

Adams spent his professional life teaching and coaching sports in Winooski. He went to school there, too — his nine appearances on a banner in the Winooski Educational Center gym commemorating high scores on the Winooski High School basketball team. He served as a state representative from 1994 to 2003,



before stepping down and handing off his seat to longtime friend George Cross. Adams continued to be involved with politics, but when Cross decided not to run for reelection, Adams decided to come off the bench.

He said he takes pride in being a moderate. Both Adams and Bismonte voted against legalizing gay marriage and medical marijuana, but have generally supported most Democratic priorities.

"I would much rather have somebody who is a moderate than somebody who is very left or very right," Adams said. "That's what I am, and that's what I am going to be."

Bismonte served as deputy superintendent and chairman of the school board in Winooski before he was elected to the House in 2008. He said he is running for reelection largely because he wants to participate in the debate about

single-payer health care, which he has yet to be convinced is workable.

"There's still a lot of work to be done," Bismonte said. "I really want to be involved in the conversation to make sure we get the right thing for Winooski."

In a city with no significant Republican presence, Bismonte and Adams have rarely faced serious opposition. Such was their grip on power that they acknowledge sitting down with Cross several years ago

to hash out how they would control legislative seats for years to come. [The plan had been for Croso to stay beyond 2004.]

"If you take how many years Glen and I have been here, you're pushing 140 years," Atkins said. "Take a look at Europeans. It's one of the things that makes us different. We've made the long-term commitment to this community. There's a difference, don't you think?" McGlen and Tully offer troops, no should be OK."

Still, both men acknowledge their town is changing in ways they could not have imagined when they were younger.

THIS WILL SHOW US WHERE THE TOWN IS.

WINOSKI CITY MANAGER
KATHARINE DECARREAU

Winoski has long been a city of immigrants — past generations came from Ireland, Quebec and Eastern Europe to work in the woolen mills along the Winoski River. Many of those immigrants were white and Catholic, and their descendants have long dominated Winoski civic life. The mill city still has two Catholic parishes, St. Stephen and St. Francis Xavier. Atkins belongs to St. Stephen, Bessouette is a parishioner at St. Francis.

Winoski's roots run as far back as the mid-1960s, leaving hundreds out of work. As a result, the city struggled economically for decades. Its demographics began to shift when a sizable population of Vietnamese people, who had become refugees as a result of the U.S. conflict in Southeast Asia, began to arrive in Vermont. Before long, the most common last name in the Winoski phone book was "Nguyen."

As refugee populations from other countries poured in the Burlington area, many of them gravitated toward Winoski, which had a refugee-friendly reputation. Iraqi came, then Somali, Bosnian and Sudanese. Most recently, Winoski has welcomed ethnic Nepalese fleeing Bhutan.

As a result, the Winoski student body has gone from 76 percent white to 87 percent white in the past six years, and it's easier to find a bowl of Vietnamese pho than a chili sandwich downtown.

But the city is not just getting more ethnically and racially diverse — it's also getting younger.

Millennials seeking cheaper rent have flooded the city, creating a vibrant base for a hip and growing restaurant and bar scene.

"In the past eight to 10 years, it's been explosive," Decarreau said.

Slowly, the change has been reflected in local politics. New arrivals to the city have served on both the school board and the city council. It was inevitable that newcomers would push for higher-profile officers.

Among them is Miller, a Colorado native who moved into a Winoski apartment with his wife six years ago.

"It was cheaper than Burlington but in an urban area," and Miller, who served two years on the school board. "We found the right place. We just really liked it and stayed."

Miller worked in US Sen. Bernie Sanders' office manager during the senator's 2012 campaign, and stepped down from his position as executive director of the Vermont Progressive Party when he announced his candidacy for the Winoski seat.

Gonzalez is a teacher and doctoral student at the University of Vermont who helped lead an effort to streamline staff on campus (she grew up in Southern California and arrived in Winoski three years ago, drawn to its diversity and urban feel).

Neither a former belongs to a Winoski parish.

Electing Atkins and Bessouette, she said, would mean that Winoski's "complexity is lost on the road to Montpelier."

"Winoski is a very diverse city, and my background really lends itself to public service and bringing people together," Gonzalez said.

It is, of course, oversimplifying matters to view the race as purely old versus new. Miller and Gonzalez both insist they have deep among Winoski's older generation, while Atkins and Bessouette gush about the downtown revival and the city's ever-increasing diversity.

But it's hard to avoid the obvious.

Gonzalez held an event at the upscale bar 4045, Miller at the fledgling local brewery Four Quarters, Bessouette and Atkins say they are focusing more on door-to-door campaigning and rallying their long-time supporters.

On her Facebook campaign page, a photo shows Gonzalez wearing what has become a hot item among young Winoski residents — a T-shirt referencing the city's large roundabout as the "Winoski Speedway."

Bessouette, meanwhile, says he has older friends who have never gotten used to the sometimes chaotic traffic pattern that was developed several years ago. They've found ways to avoid the roundabout. ☺

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Harold C. Luze 1918-2016 CHLSEA

Harold C. Luze, 95, passed away Wednesday, August 23, 2016, at Guilford Hillsbrook Medical Center in Lebanon, NH, after a brief illness.

Born on October 21, 1918, in Chelsea, VT, Harold was the son of Arthur and Louise L. (Berkhouse) Luze. He attended Chelsea Jr. High School in Chelsea. On February 8, 1938, he married Edith Rogers of Bradford, VT, and they lived on the family farm in Bradford for 18 years before moving to Chelsea. For over 19 years, Harold worked as a machinist at Danes & Blawiehead Machine Co. in Windsor VT. After his retirement, he drove for the Stage Coach in Randolph, VT. On October 13, 1991, Edith, his wife of 78 years, passed and his later years he lived alone.

#832 and the Goodies Band. He had been a 4-H leader in Bradford, served on the school board and an engineering consultant. He played the fiddle in a local style dance.

Harold is survived by three sons and his wife, Cheryl of Bradford, CO; MP, Clayton and his partner, Ginny of Bradford, VT; and Kevin of Chelsea, VT; three daughters, Darlene of Madison, VT; Martha of Portland, ME; and his husband, Lawrence; and Cynthia of Portland, ME; and his husband, Glenn; and Chelsea, VT; 10 grandchildren; 20 great grandchildren; eight great great grandchildren; a sister, Ruby, of Vermont; Raymond, Michael and several nieces, nephews, and cousins. He was predeceased by his son, Ernie, his companion, Marlene Giguere, a brother, Edwin, three sisters, Mabel, Clara, and Martha Thompson, and Marlene Giguere.

Coffin hours were held on Tuesday, August 23, 2016, from 9-5 p.m. at the Severe service at 7 p.m. at the Burdick & Colby Funeral Home, 300 W. 11th St., Chelsea, VT. A funeral service was held on Wednesday, August 24, 2016, at 10 a.m. at the United Church of Chelsea in Chelsea, VT, with Pastor Tom Hartley officiating. In lieu of flowers, memorial contributions may be made to either the Chelsea Area Senior Citizens, PO Box 40, Chelsea, VT 05608, or to the United Church of Chelsea, 11 Alfred Road, Chelsea, VT 05608. Appropriate memorials at sympathy for the family can be shared at [buriedwithmemory.com](#).



Sheldon "Kip" Meeker 1926-2016 BURLINGTON

Sheldon "Kip" Meeker, 89, of Burlington died August 6 after a long illness.

A native of Maine, Kip was widely known as an elite target, guitar player whose unique style brought the genre of rock, blues and jazz.

Kip Meeker's long history as a musician included performing with numerous musicians known locally for his talent and work as a Kip was a prolific songwriter and enjoyed playing many of his original songs to other artists, making him for the music to be heard.

Kip was a fixture for many years in Burlington nightclubs where, during his time, and in a local band.

evoked the best of the blues tradition.

It's safe to say that Kip Meeker, guitarist, singer, pianist and songwriter, was a true pioneer in his field, leaving his mark on the music world.

Among his many talents, Kip was an excellent pianist and guitarist, and a true pioneer in his field, leaving his mark on the music world. Kip was a true pioneer in his field, leaving his mark on the music world.

meets and others. After his long and eventful life.

Kip's encyclopedic knowledge of the English language, a true and invaluable asset to the music world, was a true and invaluable asset to the music world.

Kip is survived by his children, Shirley Meeker and her husband, Scott Meeker, of Portland, Maine; and New York, Jack Meeker and Savannah Meeker, of Burlington, VT; and David, of Montreal, QC; and his wife, Shirley Meeker, and Kevin Meeker, of Maine; as well as numerous cousins, nieces, nephews, and friends. Many loved and grateful for his life. After a long and eventful life, Kip is now at rest.

Funeral services for Kip will be held at 11 a.m. on Tuesday, August 23, at the funeral home of Kip's daughter, Abby, in Chelsea, VT. The service will be a private gathering at family on Tuesday, August 23, at the home of Kip's daughter, Abby, in Chelsea, VT.

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This is not a problem for most and, for the most part, not for us, either. However, each time I was limited with access and could not use the stairs due to a knee injury. The first time the elevator was out of service, and my husband had to drive me back down to the main level and then re-park the car. Upon exiting, I waited for him by the exit and asked the attendant there about the elevator. He was nice, apologetic for the inconvenience and said that they had just been there the day before to fix them. I suggested that they might put a sign up where you drive in to alert those who would need to get out of the car on the main floor.

About two weeks later, we found our selves at the same garage. Yet again, the elevator was not working. When we left, I talked to a woman who seemed not to care. When I suggested I was going to call the main office, she responded, "Good luck with that." Again, no sign was up to say the service was out. So I wasn't better to use the garage again, even when I can use the stairs! The public needs to know this more so if you rely on the elevator to get up and down. And just maybe the city needs to correct the issues with the elevators to make sure they are in service.

Joe Egan
2016.08.06

FARMHOUSE RULES

Congratulations to the Farmhouse Group restaurants — the Farmhouse Tap & Grill, Gault Tavern, Pucelle Restaurants, Gault Fine Meats and El Cortijo — for their entry *Depends [All the Best]* (July 20). As a farmer, I would like to express my appreciation for the Farmhouse Group's unerring support of Vermont farms. These restaurants have brought the term "buying local" to a whole new level — purchasing enormous quantities of local produce, meat and cheese from area farmers. Having worked in several restaurants, I know that it is much easier and cheaper to order through a centralized food wholesaler. Yet these chefs take the extra time and spend extra money and order from dozens of different farms on a weekly basis. These restaurants not only produce consistently excellent food, but do so in a way that equates significant amounts of money back into the local economy while supporting a vibrant and growing farming community.

George van Vleet
BARKFIELD



RAW DEAL

[Re "The Tale of Micro Dairy: A Longtime Vermonter Thinks Big — By Going Small" and "Milk Test," August 6] I appreciate *Seven Days'* coverage of raw milk and other food issues, but there are a couple of points I'd like to clear up. First, the author's use of the word "trafficking" is an affront to farmers who are selling raw milk perpetuates the idea that raw milk is some kind of radical, under-the-table commodity. The regulation are complex, but it is legal to sell raw milk in Vermont. In fact, generations of Vermonters have and continue to be raised on raw milk. Before milk became an industrial commodity rather than a food, most people in rural areas purchased their milk from their local farmer.

Second, if Vermont truly wants to have viable farms, there has to be some for small, grass-based, raw dairy operations, and the regulations that govern them need to be reasonable and fair. As the potential customer quoted in the article said, "If all products were sold that way I'd never buy anything." What would happen if everyone had to visit the farm before purchasing products at a farmer's market? Or, what if all farmers had to waste precious time and fuel running around delivering their products to customers' homes?

If you want to learn more about raw milk as a farm-fresh product or as an agricultural policy issue, please contact David Vermont and John Sison and Ryan Hayes from Open House Party at the Farm (Milk and Honey) on September 7. Visit farmhouseparty.org call 233-7123 for details.

Andrew Stander
MONTPELIER

Stander is executive director of Rural Vermont.

PISSED OFF

[Re *Off Message: "State Won't Ban Recreation on Berlin Pond"* (August 14)] I could not believe my eyes when I read

this from *Daniel Moore*: "Berlin Pond is a gem in central Vermont, easily accessible and yet remote, so I am pleased to announce that Vermonters will be able to continue to access and enjoy the pond for as appropriate, protected set of uses without threatening Montpelier's drinking water, water that I drink every day!"

What an earth is the Agency of Natural Resources thinking? Have you ever heard of anyone giving swimming up for not pee in the water? I bet *Moore* himself has done so on occasion. This is not protection, this is an appalling insult to the people of Montpelier who also drink that water every day. In fact, when I first heard about opening up Montpelier's milk drinking water source — already so lightly treated with chlorine that you can smell it when it comes out of the tap — I thought there is no way this idea was going to pass.

And yet ANR and the governor have allowed it. I absolutely cannot believe they would put the environmental interests of a few selfish people, who have plenty of other places to play, above the public safety needs of thousands.

Brownwyn Fryer
MONTPELIER

ROTTEN TREATMENT OF RACINE

I am most disappointed in Gov. Peter Shumlin's treatment of Secretary Racine and what appears to be a not-well-considered transition of power with the Agency of Human Services [Off Message, "Racine Ousted as AIDS Secretary" August 13]. I know Sec. Racine to be one of the most sympathetic, honest and hardworking people in politics. His style is not "yowser boys" but quietly intelligent — just the kind of guy I want at the top. His as an actor to glad hand if you think the state would benefit, but don't remove the beans and expect this huge body to function well on his support.

Fatty Pratt
MIDDLEBURY

ONE THING YOU FORGOT

Thanks for the great coverage of new and changing *Burr* entries [Rood Stand-Ups Being Fresh Flavors to Burr, August 6]. Delicious! *Depends* just had a major split, and it is the price per serve and cake baker for special occasions in Burr. Sorry you missed that in your article. The bakery makes delicious pastries that are served at high-end events, have a nice "bakery cafe" and always a nice selection of freshly made delicacies. Please check them out! They are on Facebook, too. Open five days, with scones, fruit foods and chocolate that melt in your mouth.

Brian Kane
BARKFIELD

WATERSHED MOMENT

[Re "Green Alert: Public Water Systems Watch for Toxic Algae in Lake Champlain," August 13]. In its latest edition, the local *Williston* weekly trumpeted an upcoming housing development as something to crave about. The *Finney Crossing* project, though, is spread, plain and simple. If anything, *Williston* is now the spirit capital of Chittenden County. Spread means more polluted storm runoff, less native wildlife, and increasingly awful water quality. More algae blooms, too.

What lives in watersheds, notably that of Lake Champlain, has had local leaders fail to grasp that reality and what it portends.

Alan C. Gregory
WILLISTON

ENTRENCHED OPPOSITION

Something not mentioned in this article [Green Alert: Public Water Systems Watch for Toxic Algae in Lake Champlain, August 13] is the proposed fractured gas pipeline project that terminates in Ticonderoga, NY, at the International Paper plant. Hydrologists have confirmed that the trench the pipeline is installed in becomes a "preferential corridor" for water (and contaminants) to travel, because the soil will be less compact than the undisturbed soil, despite the "best reclamation practices" that are used during construction. So here will be a new machine for the phosphorus to find its way to the lake. The impact on runoff from such a project has not been studied.

Why wait to see if there will be a problem until after the problem exists? Yeah, I know... money talks why?

Nathan Palmer
MONTPELIER

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Vermont Festival of the Arts Delivers, Every Single Day

BY AMY LELLY

It's the 1975 movie *Three Days of the Condor*, Faye Dunaway plays a gateway to Sagadahoc Resort in Warren, only to be abducted at her new York City door by CIA operative Robert Redford. I can sympathize with the effect, if not the cause. Every year, I have planned and failed to make a road trip to the Mad River Valley to experience its annual **VERMONT FESTIVAL OF THE ARTS**, now in its 17th season.

In my defense, the fest seems to pass in an eye blink every busy summer. In reality, it lasts more than a month—from July 31 through Labor Day—and features multiple, mostly free events and activities every day. So this summer, I planned carefully and actually made it, on August 14. My objective was to hear a new five-piece quartet called **INCANDESCENT**.

Arriving early, I drove past the Whitefield United Church of Christ, where the concert was to take place, and on to Larcot Family Farm, site of the Big Red Barn Art Show. Described as "an anchor event of the Vermont Festival of the Arts," the show's hold in a once-wilded barn (renovation plans are in the works). The guest book registered folks from Canada, Connecticut and Florida. Several reviews carried in glasses of wine from American Redwood's bar next door.

Thirty-seven artists are showing their work this year, and any sales return directly to them. Painter **OWEN KAPLAN**'s soaring Gothic cathedral interiors in a rough penitence caught my eye. But the little red "sold" dots beside many paintings indicated a general preference for local Vermont scenes, including the Whitefield covered bridge and farm houses much like the exhibit ones.

That picturesque isn't a biggie myth. My next drive—back to town, through that same covered bridge and up the winding road to the Round Barn—demonstrated why the Mad River Valley has been a byword for "gateway" since the 1960s. The picturesque circular barn's photography show—another festival staple—had closed for the day, but I got to drive the same road back to town as the late was shared through the clouds.

At the church, folks were beginning to stream in. All told, more than 100 people showed up to hear **INCANDESCENT** from the festive air of brass music; the concert had several points in its favor. Half the audience knew the horn players, **AMY WHEELER**, as their esteemed *librarian* at Jerkin Memorial down the street.

The audience's memories and their families likely knew the two trumpet



players, **OWEN KAPLAN** and **JASON MONTGOMERY**, from nearby Harwood Union High School, where Rivers is band director and Whitcomb gives lessons.

"This was his last full-time concert. Whitcomb and I performed **LOUIE LAMARCA-MONTGOMERY** had been playing in the **VERMONT BRASS TRIO**, one of the **VERMONT SYMPHONY ORCHESTRA**'s educational outreach chamber groups. Along with tuba player **DAVE REED**, the musicians have performed student work for Mass-COM; the online competition-winning program that selects student pieces for performance.

Programs have indicated that all five brass players were highly trained musicians and former principals of major orchestras in the U.S. and Mexico. That their playing made it immediately apparent that they have a lot of fun together. It was also evident the quartet had thoroughly prepared for a program that ranged from Renaissance composer Giovanni Gabrieli and Victor Ewald—brass musicians' Beethoven—to Leonard Bernstein, Gustav Mahler and living composer Eric Evans.

The group appeared by performing the Gabrieli with one player positioned at

A Montpelier Design/Build Duo Lands a House on TV

BY JOAN CHAND WAREN

A 1,461-square-foot, a brand-new house in the backyard of 4 Winsley Street in Montpelier is putting the locals to "test."

"I call this a 'modern house,'" jokes **SAMANTHA TAYLOR**, 36, of "a reasonable house."

Whether you want to call it, the distributive house that Taylor and business partner **OWEN KAPLAN** designed and built for Montpelier residents **PETER** and **MARY BETH WERT** was small enough to win a spot on "Tiny House Nation," a new reality television show that premiered on the PBS Network on July 9.

The show features families from around the country who want to pare down their lifestyles and live in tiny houses; for each episode, a house is designed and built for the family. And, yes, the house Taylor

and Kaplan built is the biggest one—the others are closer to 250 square feet. The episode featuring the Werts premieres this Wednesday, August 20.

The couple's new house was built on the site of a torn-down garage behind their 1,200-square-foot home, which they used to rent out. Their sleek modern, single-story house has two compact bedrooms that can be joined or separated by a sliding door, a living room and kitchen, and a bedroom with a walk-in shower. High ceilings, white walls and wide windows make the house feel spacious. It was built in less than three weeks.

"They were wary," Mary Beth Wirt, 60, says of Taylor and Kaplan. "Some of those days were so brutal and hot, and they were there 14 hours." Chance was on the show,



though, it'll look like an effortless thing that was done in a couple of days."

The Wirt family had been thinking about taking the plunge into the "tiny" lifestyle for a long time, but hesitated because of the expense. Then, as Peter was

browsing online the winter, as he popped up for "Tiny House Nation." He and Mary Beth replied and were accepted. "When the reality TV show figured in, that gave us the impetus to really get on it," Peter says. Working with the show also kept

each of the four corners of the church and at the altar. The effect was to enclose the audience in a seamless wall of blown sound. Suffice it to say there was no missing at this concert.

The first movement of the Haitian suite included a percussion solo by trombonist Salimandro-Peter that nearly left this listener's mouth agape. I cannot recall hearing tone like this from a trombone before — it was almost otherworldly. Salimandro-Peter, a retired military woman, served as principal trombonist with several military bands, including West Point's, and has performed on Broadway and with the Kennedy Center Opera House Orchestra, among others.

It's unusual for a brass quintet to have not one but two women. A member of the American Library Association's task force that selected feminine brass for youth, Welch landed on the group's name by Googling three of her favorite words: "surreal," "mountain," and "god-damn." "Damn" came up, and she liked the sound of this Goddess of Mountain Brass, which originated in a fantasy genre.

Instruments voiced with several more pieces, in particular "Front Fire" by Cecelia Whitcomb, prefaced it by saying the composer had enlisted the group to explore that he missed this piece after a while when produced in his native state of Ohio. For those light,

the two movements the group chose to play ranged from baroque to playfully syncretized. If only they had included the missing movement instead of playing Bernstein's "Marie" from *West Side Story*, which struck this listener as singularly unsuited to brass.

At intermission, I asked two women sitting beside me if they had made it to any other festival events. Out came a barrage of feelings: a performance by the VERMONT/ONTARIO PIANO DUO, a lecture on architect Louis Kahn at the VERMONT/ONTARIO SCHOOL, the musical *Viola* at the CORNER BARR, and others.

They regretted missing artist JANEY MONTGOMERY's talk about her paintings that float the walls around us — portraits of African American figures in religious garb that looked down on the 99.9 percent white audience like a distant reminder of diversity. One of the women marvelled, "This just means to be something to do every day."

The day is to avoid abduction from now through Labor Day ☺

Contact: kelly@vermontpost.com

INFO

Vermont Festival of the Arts. Through September 1st various venues throughout Montpelier feature arts and culture. 800-882-VERMONT/arts.com

zests down, since many companies donate materials.

Building a house with a film crew around, Kiper and Taylor admit, wasn't always easy, though they credit the show with supporting local businesses, and say the crew was "great to work with."

The White worry that Taylor and Kiper won't get enough screen time. The show's hosts, John Winchell and Zack Gelfand, are the "reunions experts" who appear most frequently on camera. But Taylor and Kiper aren't complaining; they landed this television gig just months after launching their design and fabrication company, *ANOMAL*. The original builder for the Watt house — also from Montpelier — was overwhelmed with work and recommended Taylor and Kiper as his replacement.

Seasonal services run the gamut from seasonal concrete countertops to furniture and kitchen design to architectural planning. The partners' first year in 2006 through a mutual friend, but didn't truly connect until they wound up living on the same road in

East Montpelier in 2010. "I always had him [Taylor] in the back of my mind as a brilliant designer and builder," says Kiper, 34. The two became fast friends, collaborated on a pop-up gallery in Montpelier and, in January, decided to start their own company.

They haven't worked steadily on Anon's local service, but the movement toward smaller footprint living is in keeping with Taylor and Kiper's minimalist aesthetic. A compact yet house perfectly showcases the designers' preference for "functionalism, honest materials, durability, timelessness and simple, understated forms," as Kiper puts it.

"And, for us this experience wasn't about being on television," he adds. "It was about making a great house for a really nice family" ☺

INFO

*Any House Project: 2016 film episodes. Wednesdays at 8 p.m. EST on the FYI Net. Work from website for other airing times. fyi.tv/anomali

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A Vermont Exhibition Celebrates the Russian Kunstkamera

BY ETHAN DE SEIZE

According to legend, the Russian monarch Peter the Great, while strolling along the wooded bank of St. Petersburg's Neva River one day, happened on a curiously misshapen pine. Deformed by a semicircular branch that extended horizontally, the tree's trunk resembled the ear of the lock on a barn door so astounded by this oddity was Peter that, in true royal fashion, he ordered it chopped down.

But the tree's design was not entirely destructive. An intellectually curious man who is generally credited with shepherding the expansion of the Enlightenment into Russia, Peter deemed that the deformed section of the tree be preserved, and that on the spot where it once stood be erected an enormous museum. That museum would house Peter's ever-growing collection of the wonders of the natural, scientific and artistic worlds. This was born the first public state museum, soon to be known as the Kunstkamera, which began amassing its collections 200 years ago. Today, its holdings include an astounding 1.5 million objects from all over the world: artworks, ethnographic documents, scientific instruments and medical devices.

Now a more modest museum with a similar guiding spirit — MAIN STREET MUSEUM in White River Junction — is marking the anniversary of the Kunstkamera with a new exhibit. Formally titled "Kunstkamera: The Tricentennial Anniversary of the Peter the Great Museum," the show is far smaller in scale than any mounted by its namesake, but it embodies the spirit of the Russian museum in its location.

Assembled by Main Street Museum founder and director **DAVID HARRIS FORD**, the exhibit brings together works in many media by 23 American and international artists. It's a wildly varied selection that includes Peter Shirevsky's "heretic scale" painting, unfurled on the exterior front wall of the museum, Tashkiri artist **CHRISTOPHER SMITH** and **JENNIFER HARRISMAN**'s cartoon sculpture that encourages visitors to see a tiny exhibition inside a terrible game, and several works by acclaimed photographer **Russmann Wolf Purcell**, a collector of folklores herself.



The Kunstkamera exhibit by David Harris Ford at the Main Street Museum.

Ford can't pinpoint the reasons for his love of Russian culture, but it runs pretty deep, he says. He's as enthusiastic about Russian food as he is about Russian literature, as he was thrilled when, a few years ago, the Kunstkamera granted him a fellowship. Given a grand tour of the museum—even its storage room—Ford came away astounded and inspired. "I was just blown to be considered a colleague, because I'm a scruffy little museum," he says.

For years, the Main Street Museum has had an annual Russian-themed show, but this year's is a bit grander, as well as more culturally and artistically inclusive.

"We're dedicating our show to power, not just to the bar and his great big guns," Ford says. Citing his wish to see his

museum to counteract recent political unrest, Ford likes to refer to the exhibit not as Russian but as "pan Slavic."

Not all of the works in the exhibit are Russian. Another Tashkiri artist, painter **BUNNY HARVEY**, has been on the board of the Main Street Museum for years, and has contributed to this year's show a complex array of real and constructed artifacts.

A professor of art at Wesley College, Harvey is best known for his paintings, some of them inspired by

her keen interest in archaeology. That same interest guided her creation and curation of the objects that make up her "Kunstkamera" piece, which is presented as plunder from a fake archaeological site in Petersburg Bay. It includes shards of pottery, a constructed wire landscape and the skull of a goat whose "lost dream" has been cryptically preserved in a physical form.

The collage-like piece, Harvey says, "is more in the spirit of how the assembly of disparate objects and the description of them influences the way you make connections between them. In that sense, it's just about what museums do, anyway."

The "Kunstkamera" exhibit even includes a small chunk of stucco from its namesake museum, thereby effectively turning the Kunstkamera itself into a museum gallery work of art. That kind of self-referential gesture is precisely the point, says Ford. Underneath its whimsicality, the exhibit asks challenging questions about the nature of museums and their roles in establishing the canon of art and history.

Like Los Angeles' Museum of Jurassic Technology, to which it is often compared, the Main Street Museum initially appears inaccessibly arrogant. By giving equal weight to ancient artworks and

plastic goggles, each institution seems as if they're trying to spend the very notion of the museum as an official repository. Viewed from another angle, though, the Main Street Museum is devoutly faithful to the original intention not just of the Kunstkamera but of museums in general.

Strictly translated, "Kunstkamera" means "art room." Over the centuries of its use, the term has acquired the connotation "cabinet of curiosities," which refers to a collection of unrelated mementos — some authentic, some patently false — that us, for one reason or another, interesting. That phrase describes the Main Street Museum just as aptly as it does the original Kunstkamera. "We're doing the same thing that they've always done in museums.

Really, we're going back to the roots of museums," Ford says.

To collect, archive and display objects of significance, says Ford, is "a universal human impulse. The amazing thing is that I stumbled upon it by accident, not knowing what I was doing. People found it important to give me their baby teeth — and other kinds of artifacts."

What's behind this impulse to preserve and display the assorted objects of our lives? "We're all sort of afraid of our own mortality," Ford says. "We're trying to make sense of what we're doing while we're here to make our lives less meaningless."

It's one thing to read about historical events, but secondary sources don't convey the same sense of wonder as do objects themselves. A photograph of George Washington's grave might be interesting, Ford says, but a leaf picked from the vine that grew from Washington's tooth in Mt. Vernon — they almost like touching George Washington.

If it's correct, the artworks in the "Kunstkamera" exhibit may take their visitors to some very strange historical places indeed. ☺

INFO

Kunstkamera: The Tricentennial Anniversary of the Peter the Great Museum through January at the Main Street Museum, White River Junction. 253 Main Street, mainstreet.org

Biographer Jay Parini 'Stars' in Gore Vidal Documentary

BY ETHAN DE SEIFE

Middlebury College professor and writer **jay parini** knew Gore Vidal well, and he agrees that the word "trashfire" described the late author and conservative. "He had a very thin skin and he would flare up, and he had a wild temper," says Parini. "Very few people stayed friends with him for long. I think I was one of the few people who stayed the course."

Parini met Vidal by chance in Italy in the mid-1980s, and the acquaintance soon blossomed into a close friendship. "He became a kind of mentor, a big brother figure to me," Parini says. "We talked on the phone every week — sometimes every day — for decades." The two remained devoted friends until Vidal's death, at age 86, in 2012.

It was natural, then, that Australian filmmaker Nicholas Wrathall, when seeking the input of an expert for his documentary on Vidal, would turn to Parini. The author, who is currently finishing a biography of his late friend, will speak at a screening of that film, *Gore Vidal: The United States of America*, at Burlington **seawall** on Wednesday, August 27. Proceeds from the event will benefit the 10th annual **BURLINGTON ROSE FESTIVAL**, which will take place at various locations around town in the third week of September.

To Parini's surprise, the interview that he did for Wrathall's camera wound up serving as the "spine" of the film. "I was in camera more than I ever thought I would be," says Parini, who only has praise for the finished film. The director, he says, "followed Gore around for the last five years of his life and got some amazing footage." Wrathall then parlayed Parini's central narrative with archival clips of Vidal's many public appearances.

"Anybody who comes to the movie will certainly get the picture [of how] difficult and charming and articulate [Vidal] always was," Parini says.

Describing himself as "a longtime friend of the Burlington Book Festival," Parini was happy to contribute when asked to do so by festival director **ann hughes**. Previous festivals have featured Parini as a writer or host, after this early screening, he'll lead a discussion of the film and its subject. A fundraiser for the festival, the \$20 event includes dinner and goes to the benefit of the festival's opening night party.



Known for his literary, political and radical-left politics, Gore Vidal was a prominent opinionated figure in American arts, politics and letters for more than half a century. Vidal registered for both his fiction and nonfiction writing, he was also one of the country's first and most outspoken advocates for gay rights, before that term was in widespread use. Vidal was most in his element, though, as a novelist, remembered for the verbal barbs with which he wounded such conservative opponents as William F. Buckley Jr. and Richard Nixon. He was also, Parini says, a remarkable impressionist, delivering spot-on verbal imitations of Nixon, Ronald Reagan and even the occasionally understated Dwight D. Eisenhower.

The decades-long friendship between Vidal and Parini was spoiled, Parini says, by their common adoration for leftist politics. Parini describes himself as a "peace activist" and considers it his duty, as a writer and a Christian, to speak out for social justice. "I think that Gore — although not a Christian — was nevertheless always on the side of liberty, and always on the side of helping people who needed help," he says. "If Gore hadn't been so central in that camp, I would have seen a crack from anybody with that trashfire."

Among Parini's many books are three biographies of literary giants: Robert Frost, John Steinbeck and William Faulkner. The one he's now co-authoring is, he admits, an altogether different

beast, in that it's a biography of a man he knew well. In fact, Parini says, the book will be part autobiography, because he was present for many of the events he describes.

"Of course I wanted to [write Vidal's biography]," says Parini. "It made sense. He was a big part of my life, so I would have been crazy not to do it. — My main responsibility was to do a very fair, balanced and affectionate, but clear and honest, life of Gore Vidal. That's my task. I think I've done it, but we'll see."

Vidal himself, cover at a loss for words, wrote two volumes of memoirs, in 1995 and 2006.

Parini's upcoming biography is one place of evidence that a central interest in Vidal might be about. Another is Wrathall's documentary. Both projects have allowed Parini to commemorate a friendship that he calls "one of the big experiences of my life." □

Disclosure: Seven Days film critic **Rich Kiziloff** is the director of the *Burlington Book Festival*, and **Jay Parini**, **Oliver**, frequently contribute photographs to this newspaper.

INFO

Jay Parini will speak at a screening of the documentary *Gore Vidal: The United States of America* on Wednesday, August 27, 7:30 p.m., at **seawall** in Burlington. Tickets (includes dinner and admission to opening night reception at the Burlington Book Festival) burlingtonbookfestival.com



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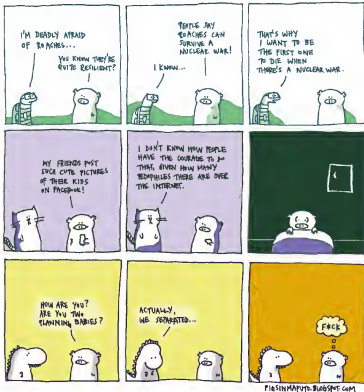
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IRIS YAN is a Boston-born Chinese cartoonist who has a PhD in Mathematics and a professional background in the tech industry. She has completed the first year at The Center for Cartoon Studies. She delivers life to humorists and pen for the author Larry Green. pages.ccs.nyu.edu/~irisyan



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The Trickler

The middle-aged couple lingering on the corner of Church and Main needed a cab. They just didn't know it yet.

On Weekend nights, I get a lot of calls from regular customers. When I'm not on a call, I roll Burlington's downtown for random people hailing cabs in the street. (Yup, bona fide cab hailing, just like in the big cities.) And sometimes — on nights when my hackie job is really percolating — I convince people that they need a cab.

I pulled to the curb, lowered my passenger window and got the couple's attention. "Hiya, folks," I called out. "You need a ride up the hill?"

"We're actually looking for the hotel shuttle," the man replied, "but sure that you mention it, we're sick of waiting. It's been, like, 20 minutes." Turning to his partner, he asked, "What do you say, honey?"

"I say, 'Hell, yeah,'" the woman replied with a chuckle and the two of them climbed into my cabbie backseat.

"So, what brings you folks to the Queen City?" I asked, carefully checking the traffic before taking a U-turn. Years of cab driving have taught me what the police constabulary and where they put their feet down. When the maneuver is executed safely, I've never seen a cabbie pulled over for a U-turn.

"We're here for the Dragon Boat races," the woman replied. She was short

and chunky with what looked like a blond perm. I think it was a perm, it looked permy. Do women even get perms anymore? What exactly is a perm, anyway? I'm too old not to know this, I thought, and made a mental note to google it when my shift was over.

"That summer," I said, recalling the several Dragon Boat festival that brings together dozens of canoe survivors and the people who love and support them. "One summer I watched the boats from Waterfront Park, and I was truly moved, like emotionally."

"You know what I think?" the man asked rhetorically, changing the subject. He was giggling with a handsome, broad face. "They should lend that Madison Hotel — you know, the abandoned one next to Memorial Auditorium — and create a new parking lot. Burlington needs more parking spaces. We had a hell of a time finding a spot earlier today."

I said, "Well, I believe that which comes in a cloud for a new hotel. At least they're been talking about it for years. Hey, the town's growing, and I think Burlington has done a pretty good job managing its growth, even the parking problem. I mean, those are great problems for a city to have. I'd wager Rutland would love to have those problems or Barre, too."

"Hey, Barre's not doing too bad," the man asserted. "I'm good friends with the mayor, and he's got a bunch of projects

cooking. The problem is Barre, if you want to know, is all those people on welfare. Nobody wants to work! The system incentivizes laziness. Hey, don't get me wrong — there are some people who physically just can't work and deserve help, but not most folks."

"Is that where you live? In Barre?" I asked.

"Yup, we're from the area. I own four car dealerships. I can't tell you all the checks I write for local events and charities. And that's how the economy works. You got to let the businessmen create opportunities, and then it trickles down to everyone else, the whole community."

So that's how the economy works. I mentally jotted to myself I was wondering about that.

"Hey, Bart?" his wife said, entering the conversation. "Maybe the cabbie has a different opinion. What does he think?"

"Good point," Bart said, leaning the wheel to his seat. "What a poor opinion on all their."

"Well, it gives I look at it a little different," I replied. "But I understand where you're coming from. You've had your life experiences, and there are the lessons you've drawn. I respect that."

"Yeah, and let's be honest," Bart suggested — inevitably, I thought. "I'll be bankrupt in four years. They could have just written a check to everybody who gets it and that would have worked better."

"Bart, give the guy a chance," his wife interjected. I could tell that this was one of her relationship roles: capitalizing her words to listen to others, if only in brief segments. Perhaps it was a thankless job, and I could sense some exasperation

settling, a frustration for her own came through, as well. "Maybe you could learn something," she added.

"Jeez, you're right, honey. So tell me — what do you think?"

I chuckled and said, "Well, I can tell you've thought about these things much more than I have, so I don't know if I can really add much."

In truth, this was a benign lie. I think about this stuff — the political landscape, the culture, the society — all the time, undoubtedly more than is salutary for my mental health. I'm constantly circling various online media, all in a thus-far-futile quest to understand and make sense of the turbulence and tumult. And, in the right circumstances, I'm quite willing to discuss the whole mess with others. But this wasn't the right time, and I didn't think this was the right guy. When egged on, I'm susceptible to ranting, and two cabs going at it... where's the payoff?

"Now you're just being patronizing," Bart said, calling me on my game.

"No, man — it's the truth," I said, pulling up in front of their hotel. I shifted the vehicle into park and greeted in my seat to their Bart. "The older I get, the less sure I am about the world. I mean, I could make year or off about just about anything, but what do I know, really?"

Bart's wife burst out laughing. "Now you have it, babe," she chuckled. "I hope you heard what the man said." ☺

INFO

Hackie is a bi-weekly column that can be found at www.vermontreporter.com. To submit articles, email hackie@vermontreporter.com.

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Dear Cecil,

Early in my mother's pregnancy, she became aware that her father had a terminal illness. He died two months before I was born. I'm almost 70 years old but have always wondered: What do we know, if anything, about the long-term impact of a traumatic event on human development?

LoDub

First, let's define trauma. Back in the days when medical might counted largely of old wives' tales, it was regularly claimed that a pregnant woman shouldn't spend too much time around fish lest her child be born scaly.

Due to the present, Nobody doubts there are some things a pregnant woman can experience as *du* — alcohol or drug use, smoking — that can mess up the eventual kid. The question is about trauma that fall between these two poles. Cramming through the scientific literature — we didn't go trawling on the endnote sites for this stuff — we find the following remarkable answers:

- The prevalence of autism among children in Louisiana increased with the severity of parental exposure to hurricanes.
- A higher-than-expected number of craniofacial abnormalities and heart defects were found in babies born to women whose older child died unexpectedly during the pregnancy.

- Being a crime victim or experiencing the death of a relative was associated with increased risk of — get ready for this, LoDub — spontaneous abortion. OK, you seem to have dodged that particular bullet. But you did say you wondered about the long term.

Does your columnant sound sleepier? It's a little more complicated than that.

To be clear: Maternal stress can be bad for a fetus. When it's gone rough, what are collectively known as stress hormones circulate in the bloodstream. In a pregnant woman, these can be shared with the fetus, possibly affecting brain and body development.

These areas of the developing brain seem especially sensitive to stress hormones: the hippocampus, which plays a role in memory; the amygdala, involved in mood and emotional responses; and the frontal cortex, implicated in decision-making and attention.

Sure enough, a not-gonna-stress strain-related problem appeared to deter intel-

lectual and emotional development. One study found a link between maternal stress during the first trimester and poor attention span and concentration in the resultant offspring. Another found that children of highly stressed mothers exhibited more crying, irritability and temper tantrums as well as ADHD, schizophrenia and depression.

Some claims are harder to swallow. Several researchers have looked into the consequences of maternal stress due to weather disasters and other unpredictable events, on the theory that these "natural experiments" offer a more objective demonstration of stress. I listed a few such findings above; here are a couple more.

- One study of children of mothers who had experienced high stress while pregnant during a 1985 Quebec ice storm found they had lower IQs and language scores than kids of low-stress moms.
- Another study found children of women who'd lived through a major earthquake during

pregnancy had a higher incidence of depression.

At first glance the problems attributed to prenatal stress in these cases seem plausibly diverse. Hurricanes produce storms. Earthquakes lead to depression. Ice storms reduce intelligence. Conceivably each type of natural disaster has a signature

outcome, but a simpler explanation is that the results are happenstance and nonconfirming findings weren't written up.

One research team (Kinney et al., 2006) suggests the bad things supposedly produced by stress aren't as random as they seem. Rather, they appear, reduced intelligence, poor language skills, depression and so on are part of a cluster of conditions associated with autism. Among other things, they point to that Louisiana hurricane research, conducted by another Kinney-led team, which found autism diagnoses were significantly higher among children whose mothers had had the severest exposure to storms during several critical months of pregnancy.

But the number of autism cases was tiny — 367 children out of more than 200,000 born during hurricanes. (The research focused on storms from 1980 to 1995, before refined criteria created a boost in autism

diagnoses.) Sure, maybe natural disasters triggered autism in a handful of vulnerable babies, but that just means a thin-slice condition got slightly less so.

This points to a larger problem. Even if all the claimed effects of stress are genuine, so what? No one disputes the general proposition that prenatal trauma can be harmful. Most expectant women already know they shouldn't expose their babies to avoidable everyday stress, and natural disasters and such are usually unpredictable.

Even if we acknowledge that calamities merely highlight the dangers of lower trauma, telling pregnant women they should avoid having anything go wrong in their lives during gestational months five, six, nine and 10 would surely take the prize for stupid advice. Most children exposed during such times develop normally; any additional to the contrary would create maternal stress guilt, magnifying the problem you were trying to reduce.

We thus find ourselves toying with an odd suggestion for the world of science: If all means find out what you can about the impact of prenatal stress on postnatal development. But if you establish what it looks like, you're going to establish, please keep it to yourself.

INFO

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What happens if Burlington College drops out?

BY ALICIA FRIESE

A liberal arts education is a tough sell these days, at a time when students are hesitating to take out large loans and online learning offers a cheaper alternative. But Burlington College is up against an even greater challenge: In addition to proving its academic value, the Lakeside college needs to convince students of something even more basic—that it won't fold before they graduate.

"Everybody is an egghead," is how one professor sums up the mood since accreditors put the alternative school on probation this summer—a move that called attention to the precariousness of its financial situation. The New England Association of Schools and Colleges expressed concern that Burlington College had deficits for two years running and didn't appear to have enough cash on hand to make summer payroll. The most recent audit exposed chronic bookkeeping practices, a tiny endowment being spent on operational costs, and lackluster fundraising efforts.

Adding urgency to the situation is the fact that Burlington College has defaulted a loan of the kind that accounts for its \$30 million debt, according to one of its creditors.

While President Christine Plankett remains doggedly optimistic about the college's prospects, and the board of trustees claims to be 100 percent behind her, faculty, staff and students have taken a vote of "no confidence" in her leadership. The music program director, Michael Dobrowski, resigned in July, and in the last few weeks, four staff members have called it quits: the dean, the director of financial aid, an admissions officer and the career services director.

Classes start next week, and the sibling institution is still advertising for students. If it doesn't get another 10 or so, it will need to revise—read, cut—its already lean budget, according to Plankett. Meanwhile accepted students have been withdrawing, and facilitating their deposits, according to two of many Burlington College workers who spoke to Seven Days on condition of anonymity. And one: "The melt has been ridiculous."

PASSOR

A 'Nontraditional' Beginning

Burlington College began in 1972, with 18 students meeting for class in the founder's living room.

From inception, it was a place for "nontraditional students"—Vietnam veterans, single parents, people seeking a highly personalized education.

According to the school's website, its founder and supporters "spent much of their time in the early years fighting to preserve what made the college special while striving to seek recognition as a legitimate member of the higher educational community."

Originally called the Vermont Institute of Community Involvement, the school won formal recognition—in the form of accreditation—in 1982.

Burlington College has grown, but, with fewer than 200 full-time students, class sizes remain small—12 on average. Sandy Reed, a lawyer and community

activist who's taught there since 1984, describes the typical student as someone looking for "a place where they have a lot of say in their learning who would prefer not to be in a larger, more impersonal university." At the start of each course, the student signs a contract with his or her professor, agreeing on what the requirements will be and whether or not grades will be involved.

Students rave about the strategies they get from professors. Film, integral psychology and social justice programs are especially popular. At graduation last May, students marched to the beat of salsa drumming instead of "Pomp and Circumstance."

Making do on a shoestring budget has also been a part of the college's identity since the beginning, and students recall, not unkindly, being crisscrossed together at their old campus—a 30,000-square-foot former grocery store on North Avenue that is now the headquarters of the Committee on Temporary Shelter.

The building saved Burlington College well—through the presidential tenures of Steward Ladd, Daniel Gossy and Mary Clancy Ferrer. Burlington's mayor Bernie Sanders had been in Congress for 13 years when his wife, Jane, landed the top job in 2004.

Jane Sanders led the college during the Great Recession—a time of studies

THE LAKESIDE COLLEGE NEEDS TO CONVINCE STUDENTS
OF SOMETHING VERY BASIC:
THAT IT WON'T FOLD BEFORE THEY GRADUATE.



Christine Plunkett



Tom Sanders



belonging to many schools. But Sanders took a different tack. She convinced the board of trustees the best way to preserve Burlington's most significant institution of higher learning was to buy 32 acres of blighted land from the Roman Catholic Diocese, including a beloved brick building and a stone cottage, and create a real campus.

"I thought it was a very daring move," recalled Mary VanderHeyden, president of St. Michael's College from 1997 to 2007.

During, because the tiny college took on \$30 million in debt — \$6.5 million in no-merit bonds held by People's United Bank and a \$15 million loan from the diocese, which would use the property to pay off mortgages it owed as a result of lawsuits stemming from priest sexual abuse. "Tony Donatelli, the 90-year-old philanthropist who is Burlington's most senior donor, once helped to broker the deal — and also contributed a \$500,000 bridge loan.

The school's finances were relatively

stable at the time of the real estate transaction. And Sanders predicted that a more spacious campus would attract thousands of additional students, and she had plans for a \$6 million capital campaign called "The Sky is the Limit."

"Burlington College made a very good case," Jane Sanders — was a very dynamic individual. I think she seemed to be in a position where she was poised to take the college to the next level," recalled Robert Giroux, executive director of the Vermont Educational and Health Buildings Finance Agency (VEHBFA), the state entity that supplied the first mortgage bonds purchased by People's Bank.

The board based its decision, in part, on an outside firm's financial analysis, which noted that enrollment had increased 18 percent — from 152 full-time students in 2006 to 180 in 2010. During the same period, applications nearly tripled, from 78 to 202, and the tuition price went up. The Sanders administration projected continued growth

— 20 percent annually until the college doubled in size.

To some, that prediction seemed overly optimistic, especially for such a tiny school. VanderHeyden remembers wondering how Burlington College could attract more students and a trend of declining enrollment. "Even though I admired their nerve and their courage, I had to sometimes wonder because the kind of student they were drawing in was such a highly specialized niche."

Whether from increased enrollment or targeted fundraising, Sanders wasn't raising the money she was expected to, according to anonymous sources in news stories from the time. Under pressure from the board, she resigned in 2012, and Plunkett, her CFO, was selected to replace her. "A difference in vision" was the vague explanation offered for her departure.

According to lawyer Baird, that's around the time the school started losing sight of its reason to build a "community that's just and humane and interested in

creating beauty." Saying the diocese property wasn't necessarily a bad decision, as Baird's judgment, but "what happened was we took on this debt and then the emphasis became how to get out of the debt."

Plunkett's Problems

When she took over Burlington College, Plunkett inherited her predecessor's multi-million dollar problem. The college's annual audits document a rocky transition. To get a look at those reports, *Seven Days* filed a public records request with VEHBFA, which receives the independent assessments as a condition of the loan it brokered for the bank.

Responding to a library of problems identified in Burlington College's 2002 audit, Plunkett described her first year of the job as "one of the most challenging in Burlington College's recent history." The college had agreed to pay Sanders roughly \$200,000 over two years, Plunkett explained in a letter to

the staffers, which duplicated resources that would have been used to hire a new CFO. A number of people cycled through the business office, and bookkeeping suffered as a result. Staff departures adversely affected other departments too, and Plunkett's letter contrasted, "Due to these transitions and staffing changes, there was little success with fundraising or enrollment growth during the year."

The new president concluded her response by reassuring staffers she had assembled a team that could turn things around.

One year later, the 2013 audit raised more alarms and expressed "substantial doubt" that the college could continue as a "going concern" — a business term meaning financially viable for at least a year. In her response to the 2013 audit, Plunkett again described it as "one of the most challenging years in memory at Burlington College with regard to financial oversight and reporting." Once again, she detailed the staff churn that contributed to the situation.

Asked to explain the chronic turnover during a phone interview Friday, Plunkett said, "When new leadership in an institution comes in and meets with the board to set a vision for the college, typically there's a change ... When you combine that change in leadership with a financially stressed circumstances, those are hard environments to work in, and they are not for everyone."

More than half of the current employees have reported they believe Plunkett is part of the problem. Sixteen of the 26 members of the Faculty and Staff Union took a vote of no confidence in her on July 31. Eighty-eight current students who make up the student union did the same.

In response to the board, which includes City Councilor Karen Phil, State Tourism Commissioner Megan Smith, Ben Tarr, president of the Lake Champlain Regional Chamber of Commerce, and psychologists/physicians Joel Miller, wrote back: "We note that the current administration indicated the economic profile of the College" — and asked faculty and staff to focus on academics and leave strategic decisions up to them.

At a place where questioning authority is part of the culture, that's unlikely to happen.

Current and former employees criticize what they describe as the administration's "results-driven" approach to recruiting students.

"It seemed like every day it shifted. We're going to go to all the tech schools and get those kids. Then, we are going to go to all the homebased programs and get those kids," said one staff member. Plunkett and the outgoing dean, Stephen St. Onge, flew to China two years ago in



Students voted Clark as the best leader in a Burlington video.



a short-lived attempt to recruit foreign students.

Currently, the admissions office consists of two recent Burlington College graduates and a student doing work study; the college has been advertising for a director of admissions this summer. Last Friday, Plunkett acknowledged that office has lacked "solid leadership" over the past year.

There are concerns that in its desperation for more students, the school will dilute its identity and lose its niche. "They have this kind of worn-body policy where they take in anybody at this point," said David Littlefield, a current student who's helped spearhead the student union.

Another student observed, "I think in recent years we've been trying to appeal

to every type of student ... I don't know if the administration understands that there's a very specific type of student the college is good for."

To that point, the school's growing doubts about whether the school has the resources to sustain the number of new programs that have spread up in recent years, many of which are dependent on individual professors, presumably to attract new students. Students added an individualized master's program, new majors including events and hospitality, international relations, integral psychology and media activism, and various Cuba study-abroad programs. The college also built up a woodworking program in recent years, leasing space from a school run by Plunkett's daughter at an annual cost that was \$983,000 in 2013.

Under Plunkett's watch, the school started an Institute for Contemporary Studies, whose mission is to "create a center for introspective practice, scholarship, and community engagement." Plunkett still has plans to create a music program, despite Dubroski's departure and a preliminary rejection by NEASC, which noted that the school hasn't done market research to demonstrate that there is demand for such a degree.

Whose Default?

If Burlington College had met Plunkett's "conservative" projections, it would currently have 280 full-time students. As of last Friday, roughly 150 were enrolled.

As a result, Burlington College has failed to maintain the cash reserves of about \$15 million that it's supposed to keep as part of its loan agreement with the diocese. Neither has it kept up an account required for the bank loan. The 2013 audit showed \$8 in an account that should have roughly \$400,000.

Under its agreements, the college needs to replenish those funds before it can start making interest payments to the diocese. In the meantime, the diocese is charging a penalty fee, which had reached \$150,000 by June 2013 and which the school has not paid.

Plunkett disputes that the college is in default — "In our new default, technically, would be if you're supposed to be making a payment and you're not" — but she describes it as a "cardinal disagreement."

"Again the diocese and the college

have a very open dialogue going on this situation. We respectfully do not agree with our mother."

Attempts to reach Reverend Daniel White and financial officer Martin Hisek at the diocese were unsuccessful.

Green, who had previously been unaware of the default situation, said Plunkett is on credit on August 8 demanding more information. "I am very upset at the lack of notice and transparency regarding Burlington College's financial problems," he wrote. "Under our loan agreement, the Agency must be informed of any event of default."

There's a "loan default" provision in the loan agreement, according to Giroux, which means if the college defaults on the diocese's loan, it's automatically considered in default on the People's Bank loan.

A July 24 Seven Days story about Burlington College's finances prompted an email exchange among VERBFA board members that was revealed as part of the public records request. Cathy Elgendorf wrote to Giroux: "I am concerned as a VERBFA board member, will there be bad press for the Financing Agency, could we have more than coming, and would we have denied the bond application?"

"Making the decision using hindsight," Giroux responded to her. "I am passing the board would not have approved the financing."

In a later interview, Giroux admitted the agency could end up "with eyes on one face" for its decision to authorize the bonds, but he was confident the board made the right decision at the time.

The green light was contingent on the college lining up more than \$2 million in committed donations. Plunkett recently told WCAN that she was surprised to discover that about half of that turned out to be a bequest, not a pledge. Bottom line, fundraising hasn't picked up her wish, according to the diocese. Much of the main building, an imposing brick Victorian that was once an orphanage, remains sheltered and inhabitable — evidence of a capital campaign that hasn't gotten off the ground.

Yes Bradley, the board chair and a vice president at Pioneerica Real Estate did not return multiple calls requesting an interview, but in July he led Seven Days that Burlington College had put its fundraising plans on hold. The school

made to convince potential benefactors it can survive before asking them to open their checkbooks, he explained.

Burlington College doesn't seem to have the same conservative about students, though. "We have, I believe, enrolled three or four students just in the last day or two," Plunkett said on Friday.

Recent withdrawals suggest not all of the students are buying it. "I can't look at a student in the eye and say, 'Gosh, you

rebel!'" Plunkett said. "It is a difficult time and it's a stressful time, but I remain so committed to this institution."

Real Estate 101

Last October, Plunkett unveiled a development proposal that, if realized, would reduce the college's debt by about half. Burlington College would sell some land to developer Eric Ruffell, who would construct several hundred units of housing, in addition to an expansion of the college campus.

Ruffell has declined to go into any detail about the status of his agreement. "I don't think it's particularly useful or helpful to comment further on the plan. The only thing I would say is we are on track," he said early last week.

Asked specifically whether the potential default complicates the plan, Ruffell responded, "I don't believe everything I read in the paper."

The plan is complicated by the fact that Burlington College purchased much of the land with tax-exempt bonds, which can't be transferred to a private developer without becoming taxable.

Plunkett expects to sign an agreement with Ruffell in September but she said Friday that they won't close on the sale until 2016 at the earliest.

Ruffell wonders whether that's soon enough to save the school. "I'm not sure it can get as out of trouble as the time period we need," she has a different idea about what the school needs to do to survive. "I think if we had a plan that would appeal more to the community, then we could really finalize it."

The longtime legal professor thinks people would rally to preserve, rather than develop, the billion-dollar land.

Pioneerica was even more blunt about Plunkett's development plan. "I don't think it's going to happen," he said Monday, pointing out, "It takes an awful lot of time to develop it."

What happens to the property — the last significant swath of open space in the city — if the school folds?

People's United Bank holds a first mortgage on the campus, and the diocese has a second mortgage.

Bill Kendall founded Vermont Commercial Real Estate and has a specialty in foreclosures. Banks typically

aren't interested in owning property, Kendall explained, so even when a debtor has fallen behind in payments, "I think the bank's position is always to try to work out something with current ownership before they have to foreclose."

If that fails, the lender would almost certainly seize the property and sell it off. After People's receives its money, the diocese would likely be entitled to the left-over proceeds in order to replace its loan.

Pioneerica declined to say what the collateral is on his loan, but he makes it clear that he pitched in because he thought Sanders was "doing an exceptional job." The current administration has made "some interest payments," he said. Pioneerica pushed back the due date for the principal payment by a year, and he's prepared to do that again. "I know they won't be able to pay me this December, so I'll just give them another year."

Beyond that, Pioneerica said, he intends to stay out of the fray. "I would hate to see it go down," but, he added, "I don't want to get involved." When the diocese still owned the property, Pioneerica was, at one point, considering purchasing and developing part of the land, but the deal "didn't work out financially." Would he be interested again if the bank foreclosed? "No," Pioneerica said. "It would be millions of dollars. I've got the money to do it, but I've got so many projects across the state — I'm on a good position to stand by" if his son and business partner, Erik, were interested, the older Pioneerica said, he'd advise against it.

Litfield thinks foreclosures could hurt the campus. "I think there is very little hope for the institution to survive in the future, and by the future I mean within the next few decades." The Maine native isn't as worried about his personal experience — he is one semester away from a bachelor's degree in his production. But for other students, "I have grave concerns about what their education will look like in the coming semesters," he says.

A trial-circled felt circle was safely passed in Litfield's school. Along with other student union members, he's taken to wearing it as a tribute to the college's old building, which is painted the same color.

When Burlington College sold that property and moved a half mile north into its island-like site, it was supposed to be the start of something transformational. But Litfield remembers it as the start of when "the school began to crumble." Four years later, his nostalgia for the cramped quarters the college left behind (dorms just have far off that view remains 0).

Contact: aflick@sevendaysvt.com



I WOULD HATE TO SEE IT GO DOWN.

TONY PIONEIRICA

should come here," said one student.

"Seeing new students come into the school and seeing them on their admission tours is just heart wrenching," current student Litfield said. "It's just hard to watch them going through the halls and hearing all staff that I was promised a few years ago."

Plunkett is replacing the admissions office by hiring several outside consultants with "expertise in turnaround enrollment situations."

And the embattled president has assigned another consultant — Bill McGarry, who's also advising her on the development deal — to help improve her rapport with faculty and staff. "I'm looking forward to working to meeting

It Takes Two...

A tango music and dance community flourishes in Vermont

BY XIAN CHIANG-WAREN

It's 45 minutes into Queen City Tango's twice-monthly milonga, and my tango partner and I are nowhere near ready to part the other dancers. In a warm-front dance studio lit up with paper lanterns at North End Studios in Burlington, half a dozen couples step, sweep and twirl counterclockwise around the room. As newcomers to the notoriously difficult Argentinian ballroom dance, we're advised to begin simply by walking—and not in the graceful, improvised steps that carry the other couples around the floor. Nope. We're standing side by side like grade-school kids on a lunch line, balanced on the balls of our feet and pacing in straight lines across the wooden floorboards.

"Just walk," David Lansky, QCT's vice president, says encouragingly as I strive to keep pace with the music and my partner's movements while holding my upper arm in ballroom posture. *El tinto* and *bevin* click on the floor around us. I wobble a few times in my stockinged feet.

The dance or so dancers gathered at Friday's milonga is a world that refers to both the music and the place where tango is danced) are part of the Burlington scene's tight-knit local community. Similar groups have cropped up elsewhere in the state, including Stowe, Brandon, Rutland and Montpelier. Annual events such as this year's Snow Tango Music Festival and September's Moonlight in Vermont featured an Brandon being instrumental dancers and musicians to the Green Mountains.

The Burlington aficionados attend regular classes, practice and dance events hosted by QCT and sister organization TangoWise—the latter run by Elizabeth Seyler, who's taught regularly since 2007. In addition, these dancers are friends. They have parties. They go to regional dances together. Five of them recently took a road trip to Quebec to buy custom-made dancing shoes.

Among Friday's milonga attendees are an architect, a photographer, a computer programmer, a business owner, a stockbroker, a museum manager and a retired educator. Some have danced professionally or recreationally; for decades, others began more recently. What they have in common is their love for a difficult-to-master and physically arduous dance form rooted in a culture quite different from their own.

QCT and TangoWise's organizers estimate the local tango community



Carmen and David Lansky

flourishes between 30 and 50, with a core group of about a dozen. "It's a community of people who really care about each other and their dancing," says Doreen Oaks, a co-leader of QCT. She's also the violinist for Letango, a Burlington-based tango, traditional French and jazz group that performs monthly at Radio Keys.

Tango classes first cropped up in Burlington in the mid-'90s, remembers Hugo Martinez Casale, another QCT leader. The most regular teacher was

Gerd Hirschmann, a German-born Rutland-area resident with a ballet and tango background. He now organizes the Moonlight in Vermont festival.

Burlington's tango scene started small and evolved organically. "Gerd was coming up once a month to teach tango, and there were maybe four or five people in the room," recalls Martinez Casale. Though he's a native of Argentina, his interest in tango began later in life; after he'd already moved to Vermont. "[Gerd would] come

back a month later, and there'd be six in the room, next month, eight. But the problem was that there wasn't a place to practice, so everybody forgot everything in the month that they didn't practice."

Martinez Casale, Oaks and fellow enthusiasts these fell began meeting weekly to practice together in a yoga studio. In the mid-2000s, when Hirschmann announced that he'd no longer hold classes in Burlington, the three took up the challenge of continuing on their own. They've held classes, concerts, dances and practice sessions for nearly a decade under the QCT name, it officially incorporated as a nonprofit last year. Ensuring a larger community around the dance, they say, has always been the goal.

"We try to be very welcoming to people who want to come in," Oaks says. "And QCT has helped those of us who've been with the community a long time grow as people, and grow in our understanding and our admiration of the tango."

Anyone who's heard tango's rich music or seen a pair of dancers sweep across a floor might find it easy to admire. The dance is once more impressive when you learn that most of those graceful motions are hardly improvised. Unlike other social and partner dances, tango has no set steps. The leader often creates steps, pivots and spins on the spot of the moment. The follower adjusts, responding to pressure from her partner at the points where their bodies touch.

"It's a precise dance," says Seyler of TangoWise. "It's not easy I think it's the hardest social dance to learn because it's so organizational and so dependent on communication through body. But everybody has the presence or the willing for that."

If you're a beginner, as I quickly discover, it's best to forget about any fantasies of fiery footwork—mastering the tango walk is hard enough.

"It's a core," Lansky explains. He sweeps one foot forward, delicately tracing the floor as if stroking a lover's arm, then lifts his weight forward from his torso. His second foot naturally drifts toward his first.

I try out the move, as I do help with the wobbles, though the temptation to exaggerate the gesture brings new issues. After we shuffle across the room a few more times, something happens. My foot starts moving a split second behind my partner's. My footwork seems steadily worse. Without a verbal cue or conscious decision, he's leading and I'm following.



IT ALWAYS AMAZES ME WHAT YOU CAN LEARN ABOUT YOUR PARTNER, AND THE MUSIC, JUST FROM WALKING

Soon after, we graduate to the dance floor, assuming tango's face-to-face hold: one arm wrapped around a partner's shoulder, the other suspended loosely at shoulder height with hands clasped. We're still just walking — the sequences that our fellow dancers execute with assurance are quite beyond us — but we kind of make our way around the dance floor.

"It always amazes me," Lantry says later, "what you can learn about your partner, and the music, just from walking."

As a dance form, tango emerged at the end of the 19th century in the working-class neighborhoods of Buenos Aires, Argentina, and Montevideo, Uruguay. Though its origins are poorly documented, by most accounts tango's strongest influences came from European ballroom dancing and African traditions of musical and dance.

The tango trend reached its international crescendo in the 1930s, when resource-rich Argentina was among the wealthiest countries in the world and Buenos Aires became a world-recognized center of culture. Tango drew on dance, music and poetry brought by the waves of immigrants that flooded Argentina's ports at the turn of the 20th century. The *bandoneón*, the concertina-like instrument closely associated with tango music, came from Europe. Yet the dance form that reached European audiences as tango was highly stylized.

That has resulted in a persistent stereotype — as in "Dancing With the

Stars" fan known — of tango as a highbrow dance for elegantly dressed couples, one or the other holding a red rose between his or her teeth.

"Tango was international before it was from Argentina," notes Hector Del Carlo, the artist director of the Buenos Tango Music Festival and a renowned *bandoneón* player who performed alongside tango luminaries such as Astor Piazzolla and Osvaldo Pugliese. "We raised tango in Argentina, and then every [different] style took its own swing and started to travel the world."

Tango shows descended when Argentina's 821-odd military dictatorship, from the 1960s through the early '80s, during that period, large public gatherings were forbidden, including ones in dance halls. A tango renaissance began after the country's transition back to democracy in 1983. By the 1990s, tango classes were cropping up all over the globe — including in Vermont — and different styles evolved.

Del Carlo believes some contemporary tango styles — such as those featuring "acrobatics," likely influenced by modern dance — have lost the essence of the tango, by which he means "the elegant walk." But Del Carlo allows the evolution is something to be celebrated. "I feel like all these new rhythms will evolve into something even more interesting," he says.

Del Carlo will perform with his orchestra and his quartet at the festival in Stowe this week, more often they're booked in venues such as Carnegie Hall and the John F. Kennedy Center for the Performing Arts. Other top musicians

playing in Stowe include Argentine pianist/composer Pablo Zinger and cellist Juan de Dios (Del Carlo's wife). The first also hosts North America's only bandoneón workshop and sometimes sessions for classically trained musicians who want to learn tango music.

What are all these world-class tango musicians doing in tiny Stowe? Credit for their seemingly incongruous presence is due to the enthusiasm and support of a single individual: a Stowe resident named Jo Pridi. He's the founder of a New York City-based nonprofit, the Argentine Tango Society, which sponsors the Stowe Festival.

Through the nonprofit's publisher, Pridi declined to be interviewed for this article. Citing his desire for privacy, those in the Vermont tango community also decline to provide details about his influence, though many credit Pridi with everything that community.

"He's done a lot for tango in Vermont," QCT's Martinez Casse says simply.

Del Carlo, a native of Buenos Aires living in New York City, is a friend of Pridi's and initially came to Vermont at his request. The idea for the Stowe Tango Music Festival, Del Carlo recalls, was born during a casual discussion. "We were having coffee, and [Pridi] said, 'Let's make Stowe the capital of tango.' And I said, 'Well, if you want to, let's do it.'" Del Carlo explodes with a laugh. "Of course, it's something that may be completely impossible, but along the way you grow as much as you can. The goal," he continues, "is to spread the message of

tango as a culture in Argentina and not the stereotype."

And tango, Del Carlo adds, functions first as an interpersonal link. "You have this — connection between two people that's not Facebook and Twitter. And people need this. And tango provides it."

"People come to tango for their own reasons," says Martinez Casse, cordially recounting his unique *bandoneón* to its case. "And it's different reasons for every individual." It's a few hours before QCT's milonga, and we're sitting in a red-padded room hung with Asian tapestries above Dotti Tito in Burlington. He's just played a jaunty tango called "El Lloron" ("Crybaby"). It's one of five he's learned so far on the instrument.

For Martinez Casse, one of the few Argentines in Burlington's tango community, promoting this male and dance is a way to share and stay in touch with his own roots. "It's not like everyone in Buenos Aires is watching these old finger-play tango," he jokes, after showing me a YouTube tango video with just a few hundred views. "It's a subculture in Argentina as well, and I think sometimes we don't appreciate it."

Of course, for North Americans learning tango, the dance is personal, not cultural. They may be motivated by the desire to try a new activity or master a challenging art form, an attraction to the formal physical intricacy or all of the above.

"It's about getting your brain out of it and finding that body-to-body, heart-to-heart connection with a person," affirms Maggie Sherman, an artist and owner of a Burlington S&B. She's been going to tango classes several times a week for the past few years. "It's like when you learn language," she says. "I just know that was the moment of time I'd need to put in."

The level of diligence needed to achieve one's basic competency in tango may explain why contemporary tango groups in Vermont (and elsewhere) are typically small and close-knit. "Lots of people like to try tango, but not many people stick with it," observes Seidler. Those who do, though, usually get hooked.

"It's precious," Martinez Casse says. "Tango gets at very deep parts of your soul. And I think the people I know in this community very much want to share it with people like that. It's like sharing a secret. It's just that." □

INFO

STOVE TANGO MUSIC FESTIVAL, Wednesday through Saturday August 30 to 31 at various locations in Stowe and Montpelier. For viewing information or to check the schedule of this and countless events: www.stovetango.com
WINE AND DINNER Thursday through Sunday September 4-6 at the Grandview Inn, grandviewinn.com
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One night, Kip Menaker was at a table at the Irishman watching Les Paul play. This was some time in the late 1990s, when Paul, the "Father of the Electric Guitar," played the famed New York City jazz club every Tuesday. Menaker was visiting the city from Vermont with friends, including his old band mate Greg Norkk, who was suddenly struck by an out-of-the-ordinary idea.

"I leaned over to our friend Dennis and said, 'When Les Paul finishes this song, tell him the best guitar player in Vermont is here and wants to play,'" Norkk recalls recently by phone.

As soon as the song finished, their friend did exactly that, getting within inches of Paul's face to relay the message. Paul asked if this upstate-area Green Mountain man had brought his own one — which Menaker hadn't. To which Paul replied, "Well, he can play mine." He stood and removed his guitar.

After some prodding from Norkk, a reluctant Menaker strode to the stage, where Paul's band mates exchanged nervous glances.

"This guy in the band kinda told him to get in the back," recalls Norkk. "But then Kip started playing."

First, the bass player joined in, following Menaker's soaring lead. Before long the whole band jumped in on the chords to the blues standard "Sweet Little Angel." That's when Menaker started strapping.

"He blew the doors off the place," Norkk says. Menaker finished the song and casually walked off the stage to a standing ovation from an NYC crowd who had only just discovered what Vermont audiences had known since the late 1950s: Nobody sang or played quite like Kip Menaker.

"That was probably the greatest night of his life," says Norkk.

Sheldon "Kip" Menaker passed away on Friday, August 8, at age 68. He had been battling an undiagnosed illness for years, but his passing was still a surprise to many. The Barre native leaves a legacy as one of the finest Vermont guitar players and vocalists of his generation.

According to those who knew him well, Menaker was a profoundly complex individual. His talents as both a singer and guitarist were virtually without peer. He was an equally gifted painter and had an insatiable intellectual curiosity. He also appears to have been an expert on tea (Japanese gold leaf), an excellent rose horticulturalist and an authority on



the works of Henry Miller, among his many other literary fascinations.

"He was about the most complicated person I've ever known," says Norkk.

Menaker could be a difficult man whose intense passions and inquisitive intellect were often as much a burden as a

blessing. His dark sense of humor, gruff demeanor, curiously cynical worldview and battles with personal demons paint a picture resembling a latter-day Charles Bukowski — right down to the detail that Menaker, like that writer, worked for the post office for some 25 years.

"He had a dark side and a light side, too, any of us," says Norkk. "It's like the six blind people touching the elephant: What you thought he was depended on what part you got. Some people thought he was almost others thought he was warm," Norkk continues. "Others



Photo: Michael J. O'Connell

thought he was hard, some thought he was soft. His personality covered everything, kind of like with his music."

Meeker was best known as a tremendously powerful blues and rock guitarist with Burlington-based groups such as April, Jerome Myotic Movement and Uncle Sam. He frequently sat in with Big Joe Burrell and the Unknown Blues Band, an addition to leading his own groups over the years. Meeker was so gifted, in fact, that while he was living in Boston in the 1970s, he was invited to audition as a guitarist for the then-forming rock band also called Boston. After they heard him play and sing, he was offered a gig — as the band's front man.

"He turned them down," says Meeker's daughter, Abbey Meeker, in a recent phone call. "He was just never interested in fame."

Ashley of her father felt any "80s Boston" regret whatever. "More than a 'Bad Guy' came on the radio, Abbey Meeker laughs.

"He thought they were really cheesy," she says.

"He had no tolerance for bad bands," says Nivick. "He'd be physically sick if a band wasn't up to his standards."

As someone as Meeker's guitar playing could be, he also had a softer side, especially when it came to singing.

"He loved to sing jazz ballads," says Jeff Solinsky, who played drums with Meeker in several settings and refers to his musical style as "revenge guitar playing." Solinsky also owns a portrait Meeker painted of the former's dog, Dobby. "Kip was a vocal character," Solinsky continues. "He could sound like Ray Charles, B.B. King, Glen Campbell, Johnny Hartman. He really had a broad musical output."

After Jimmy played with Meeker in a band called the Tough Judges in the 1980s. At the time, he notes, original music was a tough sell at local clubs. So while Meeker was a fine songwriter, the band played mostly covers to draw

a crowd. Rather than follow the typical bar band rock template, Meeker insisted on throwing some carols in. Like "White Christmas," a ballad written by Jimmy Webb and popularized by country crooner Glen Campbell.

"He was never afraid to poke and prod the audience a little," says Jimmy.

That's an understatement. Witness a live recording of "White Christmas" taken from a Tough Judges club show. The band reimagines the ballad with raucous guitar and 1980s-style synth. Above it all is Meeker, his honeyed voice coming forth almost sincerely. "I am a human for the season!" It's schmaltzy. It's certainly unimpeccable. And it's weirdly brilliant.

"It would shape like people a season to figure out what was going on," says Jimmy of crowds more accustomed to, say, Jimi Hendrix covers. "But then they'd sit up. They loved it."

It's honestly hard to tell if Meeker's rendition of the song is serious or a joke. Judging from the stories his friends tell about him — many of which would be unworkable to print even in an obituary — the answer might be both.

"He could be an incredibly hard man to read," concedes Jimmy. "He all kind of tea into his unguarded guitar."

Phil Abate, another frequent Meeker band mate, recalls a classic "Kip-ness" one of their bands was on its way back from a bad gig in Connecticut. "It was late and we were incredibly tired," he says.

As they passed a cemetery, Abate recalls seeing Meeker look longingly out the window.

"He's just staring out at these graveyards," says Abate. "Then we heard his music — it was under his breath but loud enough for us to hear. 'Lately heartache.'"

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Pushing the Envelope

Theater review: Love Letters, Unadilla Theatre

BY ERIK ECKILSEN

Little did audiences at the 1988 debut of A.R. Gurney's play *Love Letters* know just how quiet its premise would soon seem. Performed entirely by two actors wearing correspondence their characters exchange from 1937 to 1962, the play celebrates a time-honored form of communication — the written, signed, sealed and delivered letter — that would soon yield to the onslaught of email.

While the centrality of written correspondence to the play may inspire nostalgic reverie in theatergoers seated in the twilight of the manual typewriter, the conceit also does serious dramatic work. The characters' letters offer text — sometimes quite superficial — that implies deep, rich subtext. Often these words, so constrained by the effort required to compose them, vividly conjure details in theatergoers' minds.

The epistolary approach was a winning strategy for Gurney, who saw *Love Letters* claim a spot as the short hit for the 1989 Pulitzer Prize for Drama. The play is being revived on Broadway this fall with a rotating cast to include the handsome pairings of Brian D'Arcy and Mia Farrow, Denzel Washington and Carol Burnett, Alan Alda and Candice Bergen, Stacy Kirsch and Diana Rigg, and Angeline Hackett and Martin Short.

Alex Brown, who directs the Love Letters production currently running at the rustic Unadilla Theatre, says in a program note that finding themes in such ill-famous company was a happy accident for her and her cast. News of the Broadway revival reached her after she made had begun. The overall quality of



the Unadilla production, however, is no accident. Brown and company execute Gurney's deceptively simple play with a sensitivity and skill that realize the emotional complexities that have made *Love Letters* a respected entry in the canon of contemporary American drama.

The play begins innocently enough — in second grade, in fact — when Andrew Malapane Ladd III (Joselyn Pearson) voices a fervently worded acceptance of an invitation to attend a birthday party in honor of classmate Melissa Gardner (Sarah Jones). The next move in Malapane's recitation of the magnetic thank-you note to Andy for his birthday gift, L. Frank Baum's book *The Lost Princess of Oz*, she inquires why he gave her that title. Andy responds, and a young friendship is born.

From the outset, though, this relationship proves complicated. While the content of the youngsters' letters suggests their common ground in affluent society not far from New York City, Malapane is critical of Andy's eagerness to please his elders — such as by writing perfunctory letters full of things they've told him to write. While Andy finds inspiration in his father's notion of letter writing as an act of putting forth one's best image, she would rather draw pictures than write at all.

This difference in attitude, combined with the fact that Malapane's family is significantly wealthier than Andy's, comes to define the two characters individually and to each other over the next five decades of their lives, loves and letters.

They'll both be subjected to dancing lessons — a class signifier — and packed off to boarding school. But Malapane's persistent family dysfunction will only intensify her jaded outlook as she grows a career as an artist. Andy, in stark contrast, will remain ungratified in the core, obtaining the Ivy League and other lofty accolades accessible to privileged teens in post-World War II America.

Andy and Malapane's profound differences notwithstanding, they do cross paths fleetingly over the course of their lives. Some of the play's most poignant moments are those when events compare to prevent their reunion.

Gurney's script superbly renders the periods through which the play progresses, affording *Love Letters* a long narrative scope and evocative imagery.

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even in the absence of much movement or production design. Throughout the performance, *Letter's* players sit, side by side, behind two wooden lozenges from which they read their scripts. Melissa wears an understated party dress that suits many decades. Andy sports a blue blazer and trench coat—timeless W&A attire.

The apparent simplicity of a typical *Love Letters* production is often cited as one reason for its appeal to theater troupes; the actors need not even memorize their lines. Yet other challenges lurk on the margins. As Melissa and Andy, respectively, mature actors Brock and Pearson must play characters ranging in age from 7 or 8 to late fifties. Because the characters

are corresponding at a physical remove, the actors can't interact onstage without underlining their present-tense viewpoints.

What they can try to do is evoke a range of emotional states through deftly dramatic readings and subtle physical responses to what they

hear. Under Brown's capable direction, Brock and Pearson can to this challenge.

Brock is equally convincing at conveying Melissa's brittle tween disdain and her middle-aged world-weariness. Occasionally, her delivery adds touches of vulnerability to the list of letters in which Melissa laments her guard. Some of Brock's strongest lines are vocalized, such as those moments when dispiriting news has confounded Melissa's efforts to see *Andy*. Her shoulders sag, her chin drops, her gaze finds a vacant spot on the floor. It's impossible to read the body language as anything other than heartbreak.

Pearson likewise shifts his vocal inflections to mark the passage of *Andy's* lifetime. His early entries drip with diffidence, and he never questions letter-writers' positive contributions to his personal development. In middle age, *Andy's* commentary evokes the confidence and conviction of a man as the crux of leadership. But he, too, becomes vulnerable—though the strains are more for him—and his voice

betrays the emotional disorder his letters errata to control.

Throughout the play, impersonal third forms—wedding invitations, birth announcements, holiday cards and the like—create backdrops against which to gauge Melissa's and Andy's progress through life and toward or away from each other.

If anything occasions a huff in this captivating onstage correspondence, it's Brock's and Pearson's somewhat limited repertoire of facial expressions. Brock conveys unexpressed, angst-ridden, gloomy and a few other moods very well. But, over the course of a full-length play, one might enjoy seeing an even broader range of responses. Pearson may spend a bit too much time staring off toward a particular corner of the theater, as if expecting to see Melissa come sauntering down the center aisle.

Given its title, *Love Letters* triumphs as well-acted as it is as a meditation on love, which it is—the complex, multifaceted love of friends, lovers,

spouses and whatever one calls that cherished someone on the receiving end of a message from the heart. The play can also be experienced as a meditation on letters themselves. In Usadillo's solid production, written words have the capacity to reveal true selves and express deep feelings. But because these words are offered unilaterally—synchronously, as we say in the email age—the recipient can dodge, rince and misconstrue their with relative ease. Also, letters can arrive too late.

Judging by the American theater zeitgeist—and Usadillo Theatre's accomplished rendition—these letters are right on time. ☺

Disclosure: Director Alex Brown writes theater reviews for this newspaper.

INFO

Love Letters, written by A.R. Gurney, directed by Alex Brown, produced by Usadillo Theatre. Thursday-Friday, August 21 and 22 and Thursday-Saturday, September 28 to 30, 7:30 p.m., at Usadillo Theatre in Montpelier. \$22-24, usadillo.org

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Trail Blazers

Vermont's Long Trail Brewing Company turns 25

BY HANNAH PALMER EGAN

On a dismal afternoon at the height of last week's rains, Billy Gault stands in the basement of an 1825 wooden mill on Route 4 in Bridgewater. "Colder dwellers," he says, remembering long days and nights working underground. The room is dark. Water leaks in, pooling in inches-deep puddles in the low spots. Gault has been the facility manager — and all-around Renaissance man, say his coworkers — at Long Trail Brewing Company since Andy Pherson and Jim Negroni founded the brewery in 1989. The dingy old mill cellar was the company's home until it sawgrew the space in 1995.

Pherson and Negroni retired in the early aughts, but Gault and several other brewery employees remember the "colder dwellers" days. Back then, the twentysomething men were brewing beers most Vermonters had never heard of. Their 15-barrel system was cobbled together from dairy equipment scavenged from abandoned barns.

At the time, the brewery — then called Mountain Brewers — produced fewer than 10,000 barrels of beer a year. It wasn't easy selling people on "macro-beers" as they were then called — not even fairly straightforward ones, such as the brewery's flagship amber ale, the Long Trail Ale. But, as Long Trail expanded, Vermont's craft beer scene grew up around it, from just a handful of breweries in 1989 to more than 60 — and counting — today.

Long Trail currently produces about 100,000 barrels per year. While gearing up for its annual anniversary celebration this Saturday, August 23, a few longtime company men take seven days for a walk down memory lane.

A quarter century ago, Gault entered that mill basement as a contractor. It was a mess. "This was completely packed



Brewmaster Billy Gault working among the kegs



Gault, Pherson and Negroni in 1989

with junk," he recalls. "We were in some lights so we could see enough to clean the place out."

About six months later, Gault went to work for Mountain Brewers. It was

YOU THINK ABOUT THESE STORIES, BACK IN THE MILL — WE WERE A BUNCH OF CRAZY KIDS.

DAVE HARTMANN

Pherson and Negroni's first enduring employee. The three began building out a brew house and making fresh, European-style beers that Pherson hoped would compete with imports. Within a few years, Mountain Brewers' staff grew to include Matt Quisen (now the operations manager) and Dave Hartmann (brewmaster).

Gault recalls blasting through a wall when a new piece of equipment — one of their first made specifically for brewing beer — would fit through the door.

"I remember that day really," Quisen says, laughing. "There was this tank — we were in awe."

Gault noted a jacksaw was used to carve out a half-moon-shaped hole in the mill's basement wall. The hole let out there today, though the brewing equipment is long gone.

"You think about these stories, back in the mill — we were a bunch of crazy kids," Hartmann says. "These are fond memories, but things were a lot harder back then. I remember a lot of duct tape, and stuff that didn't fit together right, and a lot of things breaking and not really working that well. ... Those things have really gone away."

In the mid-'90s, the brewers began making an intensely dark, malty Double-Bit style beer. They dubbed it Double-Bit and quickly served it at their tasting room. "It was a secret thing we did in the brewery," Quisen recalls.

Hartmann had tried to run the beer, so they sold it on the sly. "I brought it to Andy, and he was like, 'I have no interest in marketing a beer that strong,'" Hartmann says. "It was 52 percent ABV [alcohol by volume]. By modern terms, it's not a strong beer at all. ... But at that time, he was vehement about it."

They brewed another batch anyway, and then another, and another. "Once people got wind of it, there was no holding it back," Quisen says.

Double-Bit was an early gem in the company portfolio, which also included the amber ale and several seasonal brews — quads that excited young beer nerds, if not the general public.

Still, "I think Andy recognized that he needed some beer geeks on staff," Quisen says. "So he knew Dave and I, completely geeky, and we're like —"

"— Let's have some happy 19th!" Hartmann says, finishing the sentence. On the East Coast, beers like that wouldn't enter the mainstream for at least another decade.

Still, demand soared for the flagship ale. The brewers outgrew their basement, built an expensive new facility just down the road, and rebranded the company "Long Trail" after the popular brew. It was late 1995, and microbrews were starting to catch on.

At that time, Quisen says, he was associated with Belgian beers and created

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SIDEdishes

BY HANNAH PALMER SOHN & ALICE LEVITT

Change of Season

WE KNOW EXTENSIVE AT-SALT IS MONTPELIER. Salt in Montpelier is about to lose its chief of its own, EVAN JACOB, but owner (and former Seven Days food editor) LUCASHE PODHOLSKA isn't rushing his replacement. Instead, she says, she took the opportunity to rethink her culinary goals.

Summer Podholska



"I'm trying to get away from all the ideas of what constitutes a typical restaurant and not to be bound by what other people are doing — just what I want to do," says Podholska. Jacob will cook his final meals at Salt at the end of this month. In the first week of September, the petite restaurant on Burr Street will be making some changes.

The plan involves an additional Podholska. Statistic's sister, LUCASHE, the recent recipient of a PhD in pharmacology and toxicology, Elizabeth Podholska has been applying her laboratory-based accuracy to baking at Salt. In the business' new life, she'll also be working with her sister as a culinary consultant.

Beginning next month, Salt will serve dinner only on weekend evenings. On Friday

and Saturday the sisters will prepare prix fixe dinners with themes, much like those the eclectic Salt has served since it opened in late 2000. Each Sunday meal will be a more casual, family-style dinner focused on farm-fresh fare.

The rest of the week, Podholska will devote the space to fostering small businesses. The salt kitchen will be available to home-based businesses as well as fast-pag-up chains from purveyors such as WOODFALL PIZZA, which will serve weekly made there. Other interested businesses can contact Podholska at saltatcalt@gmail.com.

But Podholska says she's perhaps most excited about her new life as a business consultant, in which she plans to offer a suite of services that will empower her clients to cook from testable at home. Those might include farmers market visits, guidance in making the most of CSA baskets and private cooking classes at clients' homes or at Salt. Podholska also hopes to cater to restaurants in the area and, perhaps, around the country.

Norbad for a former food critic.

—A.L.

Bike to Barn to Table

WILLIAMSON HERE BENEFITS A HUNTINGTON FOOD HUB

For years, SARAH JANE WILLIAMSON has hoped to envision the space inside her historic white dairy barn in Huntington. As the owner of JACOB'S FARM and its seasonal farmstead, Williamson sells organic vegetables from the barn on a self-service, honor-system model.

She found a willing partner in DEAN HODGE, who FOLLY BAKINGERY brings his home in Huntington

Yes, We Khanh

WILLIAMSON MAPLE TREE PLACE GOES VIETNAMESE. A new Vietnamese restaurant is coming to 120 Connor Way in Maple Tree Place in Williston. Khanh Le and his wife, Khanh Pham, have been hard at work renovating the 1,500-square-foot space between Nagard City and Asian Bistro and hope to open on Saturday by the end of the month. The makeover is a play on their shared name as well as a reference to the popular noodle soup — though these will be far from the restaurant's sole attractions.



In fact, Pham comes from the city of Hoi, where the predominant soup, bho Bo Hoi, features a spicy, lemongrass-flavored beef broth that's light years away from mild pho. Besides that and a variety of other soups and noodle bowls, Le says, he and his wife will serve lunch and Vietnamese-style pancakes. But the similarities to other local Vietnamese restaurants end there.

"We try a lot of places here. They're authentic somewhat, but we wanted to be more authentic," Le says. Once the couple has gotten the bases under control in the first month or so, they'll expand their menu to include dishes that Le describes as "more delicate and more authentic."

These include a hot-pot style meal with a spicy curry broth in which to cook raw ingredients at the table. Family dinners will consist of multiple courses, including soup and whole fish. Le says that even before the menu expansion, bho will be a hallmark of the restaurant, with rice dishes served with a selection of seafood.

For people in the market for pre-ovine dining, Pham and Le should open up a new field of options, spicy and mild alike.

—A.L.

Village, offering creissants, wood-fired brims and other treats on a CSA model. "I had been looking for a retail space," Merlo says, "and [Williamson] was interested in utilizing her barn more than she has been. We just thought, Why not do this together?"

They seemed good

funding from a few "angel investors," Merlo says, and this Sunday, August 24, they'll hold a fundraiser for the project, and FOR THE BARN is a Huntington bike tour not unlike the Adirondack Trail de Barre. Rider entry fees and donations will help fund the barn's transformation.

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Trail Blazers



Phil Quinlan (left), Matt Lindo (second from left), and two other members of the Long Trail Brewing Co. staff.

a pilot batch of lambic, which Quinlan described. The beer, he says, was fairly sour and, if strewed with berries as Quinlan planned, would likely have earned a cozy buzz. "Andy was like, 'I don't think people are ready for pink beer,'" Quinlan remembers.

They tossed it down but kept the wheat base and added blackberries. The result was an crystal clear, gold-toned ale with fruity overtones — not a lambic at all, but an easy-drinking summer beer tailored to the curious but still timid 1990s palate. They named it Blackberry Wheat.

According to Karl Stadler, executive director of the Vermont Brewers Association and co-author of *Vermont Beer: History of a Brewing Revolution* (Hudson Press, 2004), it was a perfect gateway brew — pleasant, approachable, not far from the phisher path. "Blackberry Wheat was a great starter beer," he tells Seven Days via phone. "If you were someone who was drinking Coors Light or something, it was a great beer to get you started."

Blackberry Wheat was a runaway hit. At one point, Quinlan says, it made up 25 percent of Long Trail's sales — monumental for a summer beer. They began brewing it year-round and installed new equipment to facilitate its production.

In 2003, after a 13-year run, Long Trail put the venerable old beer to bed and replaced it with two new summer beers for 2004: Moody Cloudy, a Belgian-style witbier, and the light, bright, sessionable Summer Ale.

"It's kind of hard to brew some of these other beers on [the Blackberry Wheat] system," Quinlan says.

"Now we do these other beers" with Lindo (double IPA), Hartmann adds.

Lindo is different from any other wide release on Long Trail's history. A

big, round, happy beer, it's very much in line with today's palate. Even the label bears no resemblance to the company's standard packaging, or to the recent rebrand. "The label doesn't scream, 'Long Trail,'" Stadler says. "It screams, 'Lambo!'"

The beer debuted last fall. The brewers knew they had a winner, they say, but waited months to release it until they'd secured enough hops for a big run.

"As soon as we rolled it out," Quinlan says, "the response was amazing." They ran through a year's supply of hops in three months and had to stop production until more were available.

"We've gone through periods where we couldn't make [Lambo] for a few weeks, and it's a big deal," Quinlan says. "When that happens, people let us know."

When regional demand outpaced supply, the company redirected the beer's distribution to Vermont. "We pulled it back from all our other markets," Quinlan notes. "Vermont's the home market" — and the top priority.

For Long Trail's brewers, Lindo was a long time coming. "We've always had big, happy, better beers," Hartmann says. "But we've never had an opportunity to make and sell them."

The beer is as much a reflection of its drinkers as it is of the brewers who made it. "We're the market chasing so much, we could do something bigger and bolder," Quinlan says.

Earlier this fall, by contrast, went nowhere. Hartmann recalls one that "was extremely happy for that time."

"It was like, 'As this [International Bitterness Unit]," Gault says. (For reference, Lindo and Fiddlerhead Brewing's



More food after the classifieds section

SIDE *dishes*

CONTINUED FROM PAGE 43



Julie Ann Burre at Harrington



Round loaves from Oliver's Bakery

Riders can choose from two course or 8.5-mile, mostly flat route, with five snack stops at farms and bakeries, and a more challenging 10.9-mile loop with three farm-to-food stops and an evening hole day. There's also a nine-mile kids' ride. After the ride, farmers and riders will return to the barn for a beer and lunch with live music.

Once Williamson and Menka gather the funds — they're also planning a crowd-funding campaign — and round up contractors, they will build a commercial kitchen and a retail space in the barn, with market seating that could someday grow into a cafe.

Williamson would like to expand her farmstead to include meats and cheeses, which she hasn't been able to sell on the self-service system. The pair would also like to make the large planned kitchen available as an incubator space for start-ups and food businesses.

Both acknowledge that the project is in its early

stages, and say they're keeping their plans vague so they can remain flexible. But Menka says, "My dream is to be looking in the kitchen this time next year." Williamson adds, "Harrington is this amazing hidden food scene, it's incredible what we have going on here. We have a winery, we have a great dairy and a brewery, and several accessible bakeries."

Those are businesses she'd like to bring together — in one way or another — under one roof. "This barn has been a landmark in the valley," Williamson says. "We have this beautiful building in a great location. We want to use our infrastructure to benefit the local producers."

—HPE

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Long Trail Brewery circa 2000

Second. Unlike double IPA, are both 80 IBUs, and the Alchemist's Heady Topper is 120 IBUs.

That early IPA "was completely out of land back then," Quisen says, "and racemakers let us know that."

In the early 1990s, drinkers were still pazed by small-batch beers, which looked and tasted very different from the fizzy, yellow American lagers they were accustomed to. "The consumer wasn't ready to go that far yet," Quisen says. "If you went into a bar back then, maybe you could get Guinness in an Irish bar

but it was mostly American mainstream products."

In those early days, Menka personally delivered the beer — mostly to Windsor County bars and pubs on Mountain Road near Killington.

"We were one of the early accounts," says Murray McGrath, who owns the Inn at Long Trail (where the brewery's namesake looppath crosses Route 4 near Marlboro Pass). "We still have the original tap handle, though they keep threatening to take it away."

That tap handle is 25 years old,

McGrath adds, but as long as it pours beer, he'll keep it.

McGrath says selling Long Trail was a natural fit at his Irish pub. "We didn't have Irish ale, so it was a great complement to the [darker] beers that we did have. And the name was perfect." But, he adds, "You really had to pitch [Long Trail] to people. But once they tried it, people were like, 'This is really good!'"

In those days, Long Trail Ale was considered quite bitter, raw, Hartman says, it's seen as a malty beer. Over the years, drinkers' palates have evolved, demand for new styles is approaching a fever pitch. "Now," Hartman says, "people expect us to be constantly pushing the envelope, which is great. It's a fun environment to be working in." ☐

Read more of this interview on the Seven Days Eats Club blog.

Contact: hannah@sevendaysvt.com

INFO

Long Trail Brewing Company, 100 Mountain View, Camels 052, 5074 29th Anniversary Party, Sunday August 23 2 to 7 p.m. Free. longtrail.com

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Clever Comfort

Grilling the Chef: Michael Wernke

BY ALICE LEVITT

Michael Wernke chose a career in the kitchen after Tom Cruise failed his original plans.

"I really wanted to fly T-28s for the Navy. I went to school for aerospace engineering and wanted to be a fighter pilot," he recalls. Wernke devoted his youth to ROTC and rigorous academics in pursuit of his goal — and then Top Gun came out. "Suddenly every 17-year-old boy in the country wanted to be a pilot," he says.

With a wider field of candidates, the military changed its cyborg requirements. Wernke's vision was just below the accepted cutoff. Instead of continuing on a path that would leave him as a flight crew's "Gosau" at best, Wernke embraced the job that had been putting him through college.

Venue diners should be grateful for the chef's imperfect eyes. Wernke has been pioneering his brand of comfort food at Waterbury's Prohibition Pig since 2012. Before that, he was known as the man behind the Rusty Nail Bar & Grill's Dosage, a bacon-and-egg topped cheeseburger served between two duck-fat doughnuts.

Though Wernke got his start in California kitchens, he is no Guy Fieri knockoff. (Granted, his cheese-caramel dump cake for two, still on Pig's menu since its introduction at an iconic April one-off night called Schickidy's Tavern, sounds like-made-for-TV Food Network chow.) His wit



quickly proves he's got more going for him than fiery sanity.

The chef speaks four languages, including fluent Spanish learned from Mexican kitchen workers he befriended early in his career at San Diego modernist temple George's at the Cove. He got his Gosaus from his grandmother, who inspired him to cook. Her recipes still provide the heavy heart of Wernke's cuisine.

The promise of a similarly down-home experience drove Wernke to the Green Mountains five years ago. Disenchanted with kitchens after running a corporate steakhouse in Virginia, the chef fled to the Cellars at Jasper Hill to become a cheesemaker. "Mama and Andy [Reber, owners of Jasper Hill] are the reason I'm still involved in food at all," Wernke says. "They get me so excited about artisanal products and farm-to-table."

Chef: Michael Wernke

Age: 34

Restaurant: Prohibition Pig

Location: Waterbury

Age of restaurant: 2 and a half years

Cooking experience: Chef Randy Noll Bar & Grill, Stoneham (2011-2012); cheesemaker Cellars at Jasper Hill, Green Mountain (2012); chef de cuisine George's at the Cove, San Diego (2007-2009)

What's on the menu: North Carolina-style chicken pork barbecue, macarons and cheese. **Dish:** Gosau.

PHOTOGRAPH BY MICHAEL WERNKE

STYLING: KYLE WILSON

PHOTOGRAPH BY MICHAEL WERNKE

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After working in commercial kitchens, the chef found the slow-paced atmosphere of homecooking therapeutic at first — then tiring. Worsnake spent time doing prep at Stone Mountain Lodge before landing his spot at the Rusty Nail. These days, Jasper Hill's Bayley Hatten (aka and Chef Clothboard Cheddar) beats him on regular spots in Prohibition Pig's menu in deference to the Kibblers.

Perfect cheese is just one of the simple pleasures that makes Worsnake tick. He names other notable chef/restauranters Jeff Robichaux as an inspiration in the mastery that he evokes to capture — albeit a version of "rusticity" that encompasses half-baked roasted potatoes.

The chef who loves essential local products expresses equal passion for the preserved foods of his childhood. What else motivates Worsnake's passion for pork? We grilled him to find out.

SEVEN DAYS: How did your family eat when you were growing up?

MICHAEL WORSNAKE: It was pretty simple. My mother grew up dirt poor. She cooked a lot of the stuff she grew up eating, like oyster stew, which was just oysters and black pepper and milk. We ate a lot of sausage with tomatoes and meat, but she'd roast rice chickens and make good meatloaf, too. She was a fantastic cook, actually. We ate wholesome, good food.

We'd go out to visit her brother in central Pennsylvania, and that's when I got hooked on characteristic things. When I tried scrapple for the first time, it was a huge revelation.

SD: Did you always love food?

MW: I liked to be in the kitchen, whether

it was my mother or my grandmother cooking Thanksgiving dinner or whatever. In the Boy Scouts, I had to learn to cook because you share duties when you're at summer camp. I always volunteered to cook, because I didn't want to eat burnt eggs and raw beans.

SD: Name three foods that make life worth living.

MW: Just three? Pizza, for sure. It's all simple stuff. Meat and cheese. And a good burger. A lot of people would say less grain, but I'm in the camp of Kiel Baschnago. His favorite thing is just a great potato with good butter. Nothing fancy, just what makes you feel good.

SD: What's the last thing you ate?

MW: I made a Chef Boyardee pizza last night. It's the one thing I don't tell anybody that I do. There's something about the sauce. My mom used to make them for us when I was a kid, when my dad was out of town.

There's something about taking the time to mix this horrible crust. I put my own cheese and pepperoni on it. Man, there's something about it. It wakes up stomach, but I don't care. It's so good going down.

SD: What foods are always in your pantry?

MW: For sure, olive oil, balsamic. My housemate thinks I'm insane, because every time we go to the store it's "Really? More olive?"

I make sausage, tomato and meat — or meat and cheese. It always goes back to my childhood. I don't know why. There's always cheese and always sausage. I've got 36 kinds of salt. That's hyperbole, but there's a lot of salt and always lots of olive oil and fish sauce.

SD: If you left Vermont, what local products would you miss most?

MW: Eggs and cheese and beer. There's a home run.

SD: If you could have any chef in the world prepare a meal for you, who would it be?

MW: I kinda want to try Daniel Boulud. Either him or Joel Robuchon. These guys know how to do all those old-school, obscure things no one does anymore, like oysters on gold. Anything with maple. Or a really good, old-world sauce that sets up and it's like Jell-O.

SD: You're trying to impress somebody with your culinary prowess. What do you make?

MW: Rehearsal. I don't think I ever really try to impress. I just make something truly that I hope they're going to enjoy.

SD: What's the dish you'll be remembered for?

MW: Probably characters of some kind. Maybe my oyster pork riblets. Or, as my friends call it, "pork butter." Everyone I know is, like, "Dude, are you making any more of those?"

SD: What's your favorite cookbook?

MW: When my grandmother passed, my aunt made copies of her cookbook. Her handwriting is kind of difficult to read, but I'm trying to cook my way through it, making everything from her rice and cheese to her pudding to her chocolate to understand. Our pickle spread (at Prohibition Pig) are based on her pickle recipe. The only difference is, she used dill farmers and I use dill seeds.

SD: What are your favorite Vermont restaurants?

MW: I would say Hoot [of the Wood] for sure. Acini's [Restaurant] is a new favorite.

I can't wait to go back there and eat. And Jansen Plaza [at Waterbury] is dynamic.

SD: If money were no object, what kind of restaurant would you open?

MW: I would open a San Diego style taco stand and just do it right. That's more of a self-interest thing. I know I could just crash it. Other than that, it would be a proper fish house, like [New York's] Le Bernardin but not as high end. Get everything in every day from Boston and just do it right.

SD: What's your favorite beverage?

MW: Coca-Cola. If it weren't so bad for me, I would drink two liters a day. As it is, I have one or two sodas a week.

SD: What kind of music do you like to listen to in the kitchen?

MW: Mostly Grateful Dead, much to the chagrin of several members of the kitchen. I listened some [to see them], but mostly I was busy with school and work. But I did get to see them 40 or 50 times before Jerry died.

But it's a broad spectrum; we listen to whatever the mood and the situation call for. Some punk rock, some classic rock, 80s, 90s, just sometimes.

SD: What are your hobbies?

MW: Snowboarding in the winter. The rest of the year, I collect botanical prints. Some are food based, like apricot peppars, watermelon and onion leaves.

SD: You seem to enjoy some level of irony in food. True?

MW: Food should be fun. And especially if you're in a restaurant situation, you can have fun and make fun of other things. You can do off the wall stuff.

Piccato was an amazing portrait painter before he was a surrealist. In order to do modernist cuisine, you have to learn to paint a duck breast. ☺

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calendar

AUGUST 23 - SEPTEMBER 4

WED. 20

Outdoors

VERMONT FUTURE NETWORK MEETING Vermont's future network of roads and trails is being planned by the Vermont Future Network. The meeting will discuss the future of the network. **Info:** 802-244-3000

community

TOWN OF THE COUNTRY The Montpelier Food Co-Op is holding a meeting to discuss the future of the co-op. The meeting will discuss the future of the co-op. **Info:** 802-244-3000

COMMUNITY DRIVE The Vermont Future Network is holding a community drive to collect donations for the network. The drive will be held on Wednesday, August 20, from 10 a.m. to 2 p.m. **Info:** 802-244-3000

WOMEN'S VOICES A benefit for the Emily Davis Foundation is being held at the Vermont State House. The event will feature a performance by the Vermont State Chorus. **Info:** 802-244-3000

dance

FOUR CORNERS The Vermont Future Network is holding a dance at the Vermont State House. The dance will be held on Wednesday, August 20, from 7 p.m. to 10 p.m. **Info:** 802-244-3000

PARTNERSHIP IN PRACTICE AND PERFORMANCE The Vermont Future Network is holding a partnership in practice and performance event at the Vermont State House. The event will be held on Wednesday, August 20, from 7 p.m. to 10 p.m. **Info:** 802-244-3000

arts

AMERICAN RED CROSS BLOOD DRIVE The American Red Cross is holding a blood drive at the Vermont State House. The drive will be held on Wednesday, August 20, from 9 a.m. to 12 p.m. **Info:** 802-244-3000

ONE DAY OF GARDENING The Vermont Future Network is holding a one day of gardening event at the Vermont State House. The event will be held on Wednesday, August 20, from 9 a.m. to 12 p.m. **Info:** 802-244-3000

EVENTS JOURNAL SALE The Vermont Future Network is holding a journal sale at the Vermont State House. The sale will be held on Wednesday, August 20, from 9 a.m. to 12 p.m. **Info:** 802-244-3000

MAKING A PLAN The Vermont Future Network is holding a making a plan event at the Vermont State House. The event will be held on Wednesday, August 20, from 9 a.m. to 12 p.m. **Info:** 802-244-3000

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fair & festivals

CALDWELL COUNTY FAIR The Caldwell County Fair is being held in Caldwell, N.J. The fair will be held on Wednesday, August 20, from 10 a.m. to 6 p.m. **Info:** 802-244-3000

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food & drink

CHAMPION HILL FARMERS MARKET The Champion Hill Farmers Market is being held in Champion, N.J. The market will be held on Wednesday, August 20, from 10 a.m. to 2 p.m. **Info:** 802-244-3000

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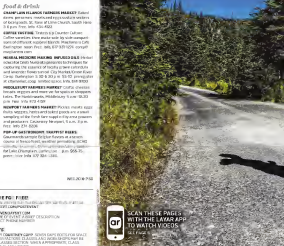
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Hitting the road takes on new meaning at the North Face Race to the Top of Vermont. Ambitious athletes flock to Mount Mansfield Toll Road by the hundreds, where they hike, bike and run 4.3 miles up the state's highest peak. One of the best views of Bragg's Neck and the surrounding Green Mountains offer brief respite along a challenging course that gains 2,564 feet in elevation as it winds up the mountain. Bringing rights aside, all this physical exertion does is get you unlimoed. Event proceeds will benefit the Catamount Trail Association. A post-race party celebrates competitors' efforts with live music, barbecue fare and an awards ceremony.

NORTH FACE RACE TO THE TOP OF VERMONT

Sunday, August 28, 8 a.m. at Mount Mansfield Toll Road in Stowe. \$50. Info: 802-244-3000



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Great Scots!

The unicorn is the official animal of Scotland. If that's not reason enough to celebrate the country, then perhaps more so. It's in. These eye-catching threads are worn with pride at the Quebec Scottish Festival and Celtic Fair, where festalgoers partake in an authentic cultural experience. Dive inside from local heads: kids off the movement, cutting dancing that follow bagpipe in — make for memorable nights, — take this third annual ride in the

QUICHEE SCOTTISH FESTIVAL & CELTIC FAIR

Saturday, August 23 8:00am-4:30pm, at Quince Point Field, 510-65, 11th, 285-5305.
Members will receive 50% off.

AUG 23 FRIDAY & FESTIVAL!!



AUG 22 THU 5:00

Something Old, Something New

According to the *Guardian*, pianist Pablo Zagler "pours straight from the beating, bleeding heart of a man's tongue with its Argentinean note of anguish and sweetness." A former pianist for the legendary *Orquesta Pucella*, the Latin Grammy Award winner echoes his mother's melodic sensibility with a style that embraces pain and improvisation. This musical hybrid of American jazz and the rhythms of his native Buenos Aires came to life in a performance by Zagler's Classical Tango Quartet. Taking the steps to part of the *Bosque Tango Music Festival*, the quartet leads a program of his works alongside selections from Pucella and J.C. Cobán.

STOWE TANGO MUSIC FESTIVAL
NEW TANGO CONNECTION

Friday, August 22, 7:30-9:00 p.m. at St. James
Catholic Church, 4101 W. 14th,
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Back to the Land

Waters' is a novel in the case of Vermont's Northeast Kingdom, a late Christened area which in 1990 became another Green Zone, its rural landscape surrounded by lakes and forests attracts farmers, artists and food producers who thrive amid its isolation and challenging climate. The Kingston Turn and Food Dept highlights their craft work during a weekend of family-friendly activities ranging from alpaca farms to kids ice cream socials at Woodbury Farm.

Towns of Area supports include maple, Tansy of Acres herbicide (including local farm products), Peter Grant, Corbin, Corbin Alpaca and High Mountain Alpaca. This music, history and workshop complex this cultural and cultural heritage.

KINGDOM FARM & FODD DAYS

Friday, August 22, noon; Saturday, August 23, and Sunday, August 24, 10 a.m., at various Harpworld Kingdom magazines. Price: \$195. 000-52221.



AUG 22-24 ASSHEMTORE

Reaching the Summit

1000

FOSSA IN THE MOUNTAINS Tapers at art and events. See the most fun in Fossa at a showcase of interactive Floss. Call for specific location. End: Johnson 6-615 p.m. Free. Info: 910-276-1002

Arts

CHARTERED CHINESE PLAYERS HIDE
CONCEALS Little and take in Chinese characters from within their adult companions. Friendship is just beyond the mountain of China. 8 p.m. Free. Info: 910-810-3442

JUNIOR RANGER PROGRAM: LIFE IN A LEO A hands-on experience as you explore the life cycle through 3D live animal exhibits located at Junior Ranger Camp. Meet at Campground 10:00 a.m. Monday. 8:00 a.m. to 10:00 a.m. National 14500000 Park, Newmarket, 8:00 a.m. Free. Pre-booking: Info: 957-3380 ext. 65

THE LUNCHEON SUMMER HALL PROGRAM See 910-520-5000. Monday, November 10, 10:00 a.m. to 1:00 p.m. Free. Info: 336-2004

MUSIC WITH ME: 1980s Engage in a musical journey and enjoy the 1980s music. 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

SUMMER BEACH PROGRAM: HALLS Summer beach program in the summer. 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

Arts

PRICE POINT OF VISION: SENIOR WOMEN'S
CONVENTION GROUP Family-friendly program of the LAG (Longevity Association) Group of women and men. 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

Arts

CONTRACTORS: 1980s 1980s is a comedy of the 1980s. 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

Arts

CENTRAL MOUNTAIN CHINESE MUSIC FESTIVAL
OPEN RENAISSANCE World music chamber music. 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

CHARTERED CHINESE PLAYERS HIDE See 910-520-5000. Monday, November 10, 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

ELGIN FARM VINEYARD MUSIC SERIES Live music by the Elgin Farm Vineyard Music Series. 10:00 a.m. to 1:00 p.m. Free. Info: 954-1819

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Eva Sollberger's

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FROM THE ARCHIVES:



August 20, 2004: Landon Gray, bisexual, transgender, queer and all-aid youth are singing campfire songs in Starksboro this week during the 4th annual Camp Outright. Last year Eva Sollberger spent an afternoon talking with campers and staff at this queer utopia.

IN CASE YOU MISSED IT:



AUGUST 20, 2004: Hubertine professor Dan Sollberger takes the plunge at three beloved Vermont swimming holes... Starks Falls, Mirror Falls and Lamoine State Historic Site.



AUGUST 19, 2004: Calcuttville's Sunset Over Vermont featured recipes for 160 guests. Getting a closer look at the drive-in drive-in is the first step to a big day at the Sunset at the 160th Vermont State Fair.



JULY 30, 2004: Broadcasting views and 2000 miles of water from the Lake Champlain Islands. Dan and Eva Sollberger, author Ashley Davidson, and others in the Lake Champlain Islands.

calendar

SUNDAY, AUGUST 22

fires & festivals

AMERICAN INDIAN FESTIVAL: All you want is summer in a flash? Join us for the annual festival at the Indian Museum, 1000 Main St., Montpelier. 10 a.m. to 5 p.m. Free. Info: 802-223-1111.

CHAMPLAIN COUNTY FAIR: See 9000 200 ft. fair. 10 a.m. to 5 p.m. Free. Info: 802-223-1111.

CHAMPLAIN VALLEY FAIR: See 9000 200 ft. fair. 10 a.m. to 5 p.m. Free. Info: 802-223-1111.

ARTS FESTIVAL OF THE ARTS: See 9000 200 ft. fair. 10 a.m. to 5 p.m. Free. Info: 802-223-1111.

food & drink

GRAND KITCHEN CLASS: FARMER'S MARKET: See 9000 200 ft. fair. 10 a.m. to 5 p.m. Free. Info: 802-223-1111.

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DAVE KELLER & JIMMY HANLEY: The north and south meet for an acoustic jamming session. Kellner's music is a mix of folk, rock, and bluegrass. 8 p.m. to 10 p.m. Free. Info: 802-223-1111.

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to include: March: September: September. The Black
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food & drink

JEROME BARNES BARBECUE Free lunch to lunch
at Jeromes. Open 11:30 a.m. to 1:30 p.m. at the
again an after-dinner menu. Info: Jeromes
weekend. Info: 338-2376.

THE NORTH END FARMERS MARKET Lunches
can be made from the market. Lunches
from the market. Info: 338-2376.

WILLIAM COUNTY FARMERS MARKET 100
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fitness

CLIMBING FOR TIGERS & ADULTS Tigerclimbing
extreme play of the tiger. Info: 338-2376.

health & fitness

HEALTHY MOVING WITH A TIGER 100-200
12 p.m.

ENTER TO CIGAR These are the most delicious
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NEW CLASS Growing from martial arts class
to martial arts. Info: 338-2376.

TODAY WITH ALEXANDRA Teaching children
to be a good citizen. Info: 338-2376.

arts

CREATIVE TUESDAYS Artists receive their
work. Info: 338-2376.

FEELING FROM THE GARDEN 100-200
12 p.m.

language

REGISTER FOR THE NEW ENGLAND 100-200
12 p.m.

FRENCH CONVERSATION GROUP To help
to improve your French. Info: 338-2376.

PAUSE-CAFE CONVERSATION 100-200
12 p.m.

lights

BAMBY FURNITURE A beautiful environment
encompasses all. Info: 338-2376.

music

THE LARSEN BROTHERS AT THE MOUNTAIN 100-200
12 p.m.

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

outdoors

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

events

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

falls

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

travel

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

words

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

WED. 27

agriculture

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

community

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

dance

LAKE CHARLES CHAMBER MUSIC FESTIVAL
100-200 12 p.m.

CONCLUSION



SCAN THREE DIMS
WITH THE LAMARCA
TO WATCH VIDEO
OF THE ARTICLE
RELEASE

music



Stick Shift

Vermont drummer Jeff Salisbury publishes a new instructional book

BY DAN ROLLES

About 15 years ago, Jeff Salisbury found himself stamped the local drummer and drum teacher was approached by a student who had reached an impasse with his development and had a rather profound question for his instructor: How do I move around the drum set?

To the casual observer, that might seem an oddly obvious query. You just, like, hit the drums, right? But for anyone who is not, say, Meg White from the White Stripes or Animal from "The Muppet Show," the question poses a subtle yet tricky conundrum. It certainly did for Salisbury.

"I thought, shit, I have no idea," he says sincerely from the garage/practice space at his Jericho home.

Most drummers, or at least those who aren't self-taught, learn to drum by starting with simple rhythmic patterns, such as fills, paradiddles, double strokes and the like. From there they graduate to rudimentary set drumming, like on-the-floor rock beats, basic swing

beats, maybe a syncopated Latin beat. As they advance, practiced rhythmic patterns become more complex and are integrated into set drumming for use in intricate beats, or, say, 15-minute drum solos. But how these patterns are deployed, the actual anatomy of which stick hits which drum or cymbal and when, and the variations that can result from altering those patterns, was something Salisbury had never fully considered.

"I'd never really thought about it," says Salisbury, who at that point had been playing drums for more than three decades and teaching for nearly as long. "I've always just kind of... moved around."

So Salisbury began experimenting with fundamental sticking patterns, shifting his targets — snare, toms, cymbals, etc. — at varying points in the patterns. The result of those explorations is a new instructional book, *Melodic Motion Studies for Drumset: Directional Strategies for Exploring New Sounds from Pivotal Sticking*. The book was

recently published by Hal Leonard Corporation, the world's largest publisher of sheet music, as well as educational music and method books.

In a preface, Salisbury writes that the musician behind his method is unlocking the "infinite possibilities relating sound to motion" using "circular, vertical, horizontal, diagonal and various combinations of" recognizable drum motions. In layman's terms, his goal is to encourage drummers to think outside the established parameters of how familiar motions and patterns can be employed.

Using the Percussive Arts Society's Standardized Drumset Notation — that's a typical music score in which each line and space corresponds to a different drum or cymbal, rather than pitches — Salisbury outlines a series of exercises designed to expand a drummer's relationship to motion. They range simply for example, the first exercises are based on eighth-note patterns in which the right hand moves counterclockwise from large tom to small tom to snare. The left hand, meanwhile, moves clockwise from snare to small tom to medium tom to large tom.

The exercises progress in difficulty and complexity through six chapters, from basic sticking to windmill patterns, inverted paradiddles and practical applications to rock, jazz and Latin beats. Over the course of those 62 exercises, Salisbury draws connections to seemingly disparate styles that only become apparent to him while writing his new method. For example, Swiss military march and Afrobeat.

Salisbury, now seated behind one of two drum kits that face each other in his garage, plays the fourth-line pre-measures of a military march on the snare. Then he grins and arches his bushy white eyebrows. He adjusts his sticking so that his right hand alternates between the medium and low toms, while his left darts between the snare and ride cymbal. The rhythmic pattern, however, is unchanged. Immediately, the beat transforms from a solemn march into something you'd be more likely to hear

as the bombastic foundation of a Rilo Kiley song.

"Rilo makes you think about the universal nature of music, doesn't it?" he says.

"The book presents some interesting ideas about ways to play the drum set using patterns of movement to get melodic phrases," says Caleb Brann, a former Salisbury student and now an accomplished drummer in his own right. "Jeff's book puts you thinking differently about how drums can be played... and can expand your concept of the drums as a melodic instrument."

Salisbury, 46, has played professionally since he was a teenager in Texas and California. His played in some Vermont bands that he conceals, he says, and has scored the films of Albert King, Chuck Berry and Tim Diddy, to name a few touring acts.

In the basement of his house, Salisbury has posters from gigs he's played, opening for the Doors and the Rolling Stones, the latter at a Texas venue that well before anyone really knew who Mick Jagger and Keith Richards were. Or, for that matter, Stones drummer Charlie Watts.

As a teacher, primarily at Johnson State College and more recently the University of Vermont, Salisbury has nurtured some of the finest drummers ever to call Vermont home, including Dan Ryan, Sean Preston, Steve Holszik and

Seven Daze employee, Connor Elmas and Bruce, among many others. But for all the knowledge he's imparted to local drummers over the years, Salisbury admits that researching and writing his new book was just as educational for him.

"I'd say I learned as much, if not more, about drumming in writing this book over the last 15 years as I could hope to be able to teach," he says ☺

INFO

Includes Melodic Studies for Drumset, David Darnell Strategies for Exploring New Sounds from Circular Sticking by Jeff Salisbury (Hal Leonard, 70 pages, \$19.99)

SALISBURY'S GOAL IS TO ENCOURAGE DRUMMERS TO THINK OUTSIDE THE ESTABLISHED PARAMETERS OF HOW FAMILIAR MOTIONS AND PATTERNS CAN BE EMPLOYED.

SOUNDbites

CONTINUED FROM PAGE 33



and their members' relationships to TD apply.) Which is to say, it was lack, and rock and roll. On a boat. Do I really need to explain to you why that's amazing? Plus to be there next year, you

In case you hadn't noticed, the reopened Rusty Nail in Stowe has seriously upped its live-music game, bringing big-name acts seemingly every week. Last week was acoustic duo *THE WEEK THE VOICE WAS TAKEN AWAY*, with local *TRAVELERS* as support on Thursday, August 21, and dancehall stalwart *ONE TALENTED MAN* with the *THE VOICE WAS TAKEN AWAY* band on Friday, August 22. If that's the level of talent the club is booking in the summer, imagine what they might fared out very come September, huh?

Dept. of Corrections: There was a pair of errors in last week's music section. The first was that I erroneously stated in the article on recently released local band *THE VOICE WAS TAKEN AWAY* that *ONE TALENTED MAN* (spelled wrong, A Band Called Death) local *THE VOICE WAS TAKEN AWAY* promoted

music and various events, both of which he also fronted. In fact, NCM came after those bands. In a related story, *THE VOICE WAS TAKEN AWAY* set at Signal Kitchen last Friday was, in serious critical purview, the shit. Those guys rock. Wilded huh?

The second error was more egregious, and kind of hilarious. The heading of my review of the self-titled debut album from *Back to the Future* and *THE VOICE WAS TAKEN AWAY* of two years consistently listed the title of that record as *An Intimate Evening*, which was actually the title of an album released the previous week from just singer *JOE ALBERTI*. My apologies, WOTF. If only I had some sort of *I* damn, time-traveling De Lorean or some thing...

(It should also be noted that what I saw of WOTF's album show at Nectar's last Saturday post-Rock the River 2, was, well, a headshot of fun. The early part of the show was loaded with *Gladiator* references, which makes me excited for their next album. I promise not to cross the streams on that review.)

Last but not least, the Thursday August 21, the fine folks at Club Metroscore unveil a new monthly series called *Rock Candy*, hosted by our buds *ANDREW*. In a recent email, DB friend *ANDREW* writes that he and Nectar's talent buyer *ANDREW* talked to DB about designing a regular local rock night to help balance the abundance of funk, cover bands and DJs dominating the schedule at Nectar's and Metroscore lately. The series will run one Thursday per month, through at least the end of the year. (Longer if you'll show up. So do that.)

The debut installment features the *ANDREW* band — which, BTW, includes 7D designer *THE VOICE WAS TAKEN AWAY*, or at least some colorfully plastered version of her — *ANDREW* as an audience and *ANDREW*, who I'm told are seeing completion on a new EP. O.



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9-19 SUNNY SIDE

9-16 PRIVATE FRISK

9-27 HOT YOUNG MUSIC

10-03 BY MUSIC

10-04 BRISK

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Listening In

A peek at what was airing (and, unfortunately, wasn't) on local radio.

PAULMANN, *Recreation is good* — 98.5
THE HUNTLEY, *Lost in Sight* — 101.5
WOLFE, *The Huntley* — 101.5
ABRAHAM WILSON, *Frontier*
JAMES HENRIKSEN, *Frontier*
JOHN HENRIKSEN, *Frontier*
JOHN HENRIKSEN, *Frontier*



SAT 23.11 JESSY OUSMANE & SENOU KOUFATE (WOLUB-DUBAI)

Watch Your Language

Quincy Jones phenom SENOU KOUFATE doesn't speak English. American-born, England-based folk-hop songwriter JOSSY OUSMANE speaks no French — Koufate's native tongue. Yet that language barrier hasn't proved the duo from releasing one of the most dynamic albums in world music this year: *Roya*. Released on Charlotte's Cameracha imprint, the record is a heavily yet accessible cultural cross-pollination of spoken word, hip-hop, and rock with African and reggae. And it's a stunner in any language. Catch these two tomorrow, August 24, as part of the Vermont Music Fest at the Larose Farm in Waterford.

SAT 23.11 WOLUB

Longwood grounds 10 p.m. free. 10 Fast River (solo) 10:30 p.m., free. Wolubest! (solo rock) midnight, free.

RED SQUARE: Sweet Southern (solo) 9 p.m. \$5.

Headbanger (10 p.m.), free. Wolubest! (solo rock) midnight, free.

RED SQUARE: BLUE ROOM-GJ Band (solo) 8 p.m. \$5.

Red Square (solo) 10 p.m. \$5.

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Red Square (solo) 10 p.m. \$5.

MON. 8 PLACE: GARY PARMONER TON (solo) 8 p.m. free.

NUITY NAIL BAR & CHILL: Glenn Temple Music (solo) 10 p.m. free.

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NUITY NAIL BAR & CHILL: Glenn Temple Music (solo) 10 p.m. free.

NUITY NAIL BAR & CHILL: Glenn Temple Music (solo) 10 p.m. free.

SUN. 24

hardly any

BREAKFAST CAFE: Philo Vance (solo) 10 p.m. free.

BREAKFAST CAFE: Philo Vance (solo) 10 p.m. free.

BREAKFAST CAFE: Philo Vance (solo) 10 p.m. free.

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BREAKFAST CAFE: Philo Vance (solo) 10 p.m. free.

CIGARETTES

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mean a safer cigarette.

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SUNDAY 8 PM

THE SKINNY PARADE
(BURLINGTON) Beach Boulevard, 100-100
concert, 10-11 pm, \$10
The Skinny Parade is a band of
laughers at the Spring Parade
(Burlington) 10-11 pm, \$10
VERMONT PUB & BREWERY
John Whitehead (Burlington) 10-11
pm, free

JEN WILSON Animal House
Concert Tour, 10-11 pm, \$10
The Music Room (Burlington)
concert, 10-11 pm, \$10

childrens center
BOOKS & MUSIC (Burlington)
Open-Mic, 10-11 pm, free
PERLUITY BOB (Burlington)
The Music Room, 10-11 pm, \$10

stone/sunrise area
THE RED & WHITE (Burlington)
Young (Burlington) 10-11 pm, \$10
Hammock (Burlington) 10-11 pm, \$10

MON.25

burlington
CLUB HARBOR (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

AND SQUARE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

childrens center
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

stone/sunrise area
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

TUE.26

burlington
CLUB HARBOR (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

childrens center
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

barre/montpelier
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

stone/sunrise area
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

middlebury area
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

WED.27

burlington
CLUB HARBOR (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

childrens center
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

barre/montpelier
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10



THE 21st TITUS ANDERSONS (BURLINGTON)

Buy Local On their 2012 album, *Local Heroes*, TITUS ANDERSONS again indulged the wild streak of goodness that has been the band's calling card since its 2008 debut, *The Army of Gravenance*. The group's third album is also more refined, though without sacrificing its trademark energy and wit. On a Rolling Stone page in TA, "single *Is America's most desperately unloved, righteously exorting time travelers*." The band plays the Higher Ground Ballroom in South Burlington this Thursday, August 21, with **LOUISIANA STONE** and **WILSON MOVEMENT**.

childrens center

THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

barre/montpelier
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

stone/sunrise area

THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

middlebury area
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

champlain

THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10

barre/montpelier
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10
THE SKINNY PARADE (Burlington)
Burlington, 10-11 pm, \$10



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Finding Ground

Burlington painter Julie A. Davis BY XIAN CHANG WARREN

Simply put, Julie A. Davis paints landscapes. Her depictions of mountains, waterfalls, lakes, fields and small Vermont towns adorn her white-walled studio in Burlington's South End. One of the original members of the South End Arts and Business Association, Davis has rented the same studio for 15 years. Early years during the annual Art Hop, hundreds of visitors pass through the tiny space.

"This being here became this is where the artists are," Davis says, looking a little up a crisscross structure in her third-floor studio in the postindustrial building known as the Howard Space. Here, some two dozen artists rent spaces in every nook and cranny Davis keeps her spare but cozy. There's a well-stocked dish rack, a mini-fridge and an airbrush. The place has an old school institutional vibe, a striking contrast to the lush natural scenes on the walls.

Davis, 57, is foremost a plein air painter, meaning she frequently sets up her easel outdoors. "Nature has always been a way for me to feel whole and more relaxed," she says. A lifelong Vermont resident who grew up in Barre (her grandfather was former governor Deane C. Davis), she's lived in Burlington for most of her adulthood.

Unlike some landscape artists, Davis is indiscriminate about her subject matter. Her current solo show at Left Bank Home & Garden in Bank Street, features a range of evocative outdoor scenes from Vermont and other New England locations in various styles.

"Serenely Grounded" captures a misted green on snow and the beginning of a path into the woods. "On the Border" is a winter scene in steel blues, greys and greys with thick, choppy brushstrokes. "August Meadows" is a monochromatic townscape of Johnson, with late summer's orange light crossing the rooftops. Davis spent nine months in the town last year painting at the Vermont Studio Center.

"I just look to find something I connect with," she says of her compositions and subjects. "A tree, a shadow. I feel like there's communication there that you can try to connect with if you really listen." Being outdoors, Davis reflects, "is kind of like my church. I become pretty much completely immersed."

Once back in her studio, Davis will often return to a painting and research it. She frequently changes her piece to keep herself engaged and, since she's largely self-taught, to push her own boundaries. Davis says she likes the characteristic that a visiting lecturer at VSC gave her



body of work "austere and expressive." That is, a loose and spontaneous style of expressionism with a natural, contemporary, using the natural world as a vehicle.

In the work that Davis shows publicly, her affinity for landscapes is a constant, her palette, too, tends to stay earthy and muted. "I like painting the more mundane beauty in Vermont," she says.

Stylistically though, her paintings range from traditional, representational landscapes — which Davis later refers to as her "tail-upper-ly" paintings

— to a contemporary, abstract series with natural backdrop on white-washed backgrounds. In the latter it's approachable as if it were looking at a still life or a landscape.

"My process changes all the time. I just keep playing around," Davis says, pulling out examples of recent work in distinct styles.

"I make all these rules for myself," she explains. "I'll say, 'I'm going to use all of this color.' Or 'I'm going to use all that up.' Or 'I'm going to smash everything around like that.' Next thing you know, I've got all

MY PROCESS CHANGES ALL THE TIME. I JUST KEEP PLAYING AROUND.

JULIE DAVIS

of these," she adds, gesturing to the array of paintings around her.

It's tempting to call some of her more free-form work impressionist, but Davis says that's not usually her intention. "I'm too rigid, so I paint from here," she explains, stepping a few feet back from a canvas. "I start up close, a bit, but honestly I'm always backing up to see and responding to what I just did."

Davis' foray into art began well after her schooling and early career. Armed with a bachelor's degree in political science and a master's in public administration from the University of Vermont, she worked as a lobbyist, legal clerk and political adviser before cofounding, in 2008, Vermont HITEC, a nonprofit distance-learning program for disadvantaged Vermonters. Currently

SCAN THIS PAGE
WITH THE LAMM APP
TO WATCH MOVIE TRAILERS
SEE PAGE 5



Magic in the Moonlight 🌙

Woody Allen pulls off a pretty impressive trick with his 14th film. He makes the charms of Emma Stone and Colin Firth disappear. Rarely have such opposing personalities found themselves stranded in roles this wide-written and timeless.

Firth plays Stanley, a misapricer of the 1930s who performs as Oriental dancer under the stage name Wai Ling Soo. He is the toast of Europe and, we learn, a Jane Austen version of the Amazing Randi. Many of you are too young to remember the phenomenal record debater of the paranoiac! Or the days when a new picture by Allen virtually guaranteed a crowd time.

Nesher, who was around then, will have difficulty recalling that period, however, since the filmmaker spends so much time these days recycling themes and motifs from it. When a friend and fellow musician (Susan McFadden) invites Nesher to the Gila d'Auraz to defend a comedy manuscript he claims is pulling the wool over the eyes of a wealthy patron (Jacki Weaver), it quickly becomes clear we're in for another round of *A la recherche* the work of some metaphysical force, or a meaningless mass wasteland. It's the kind of question the writer-director posed to himself: effort deserves reward.

Harnold and Her Sisters and *Crimes and Misadventures*

Stone does her best to breathe believably life into the role of Sophie; interesting, much less amusing, life most of the question, through no fault of the 35-year-old actress. Allen supplies her with snappy flapper coarseness to wear but nothing remotely snappy to say. The picture's dialogue is the funniest and least amusing of the genre.

The idea is that Sophie not only charms Stanley, she seduces his traveling businessmen but seduces him with temporary promises, like conducting a session in which he's unable to detect evidence of fakery. When Stanley drives Sophie to Fresno, he meets her

But the most inexplicable thing the cheer-vigant does is fall head over heels for Stanley. This is inexplicable for a number of reasons. He's nearly 30 years older than she is (oh, right, this is a Woody Allen movie), she's a pompous snob who quotes Nietzsche, and

tells her which books to read (oh, right...), and she's about to marry her parents' old-life-playing son and go from penniless Midwesterner to globe-trotting calligrapher.

Gradually Stanley revises his views. I suppose if Emma Stone threw herself at me,



THE BORING JOB: Lieke plays a surveyor who matches up the departed and makes contact with the souls' great Wendy Adams (Lynn)

Ed believe there must be a God, too. He's such a pious person asking he even calls a press conference to announce his conversion and declare himself the real deal.

Then, like clockwork, something happens that puts everything we've seen over the previous hour in a new light. Later, something else equally predictable happens. And then those familiar white-on-black credits roll. Thank God.

The picture is beautifully shot by Dennis Khoury, who also beautifully shot *Alien* (star French-act, superlatively themed comedy *Midnight in Paris*). Pictures of beautiful places are for posters, though, and

Magic in the Moonlight has appealingly little else to recommend it. Few, if any, laughs. Few, if any, new ideas. And nothing in terms of narrative we can't see running a kilometer away.

It's well known that Allen keeps a box containing scraps of paper on which he jotted notes ideas over the years. Having just finished 97 of the most lifelike, increasingly superbly accurate of my reviewing career, I feel it safe to say that the one, incomparable nature he reached out merely the bottom of that box but the bottom of the universe here.

[illegible]

The Giver ★★

Good dystopian fiction makes people uncomfortable. They inspire troubled reflections on the world we live in (*1984*? *Watch a televised fight to the death?*), not complacency. They're not far from about mismanaged adults who create a ridiculous social system in response to the impulses of destructive transports, they're solid stories about the darkness in all of us.

Judging by its 1994 Newbery Medal, its solid place on middle school reading lists, and the testimony of its now grown readers, Lois Lowry's *The Giver* is a powerful dystopian vision. Its movie adaptation, however, panders shamelessly to young viewers and current trends with a story that is guaranteed to cause dissection to no one except fans of narrative lore.

The story's protagonist, Jonas, has been aged from 12 to 16 so he can be played by the husky, painfully inconspicuous Brenton Thorne. In *Wonder*, Jonas explains that he lives in a Community where conflicts no longer occur and perfect equality — i.e., monstrous anarchy — has been achieved by means of daily drugging and oversight from Elders led by an imposing Mayor Sharp. Lying and nasty emotions are verboten. Friends and relatives address each other like attractive neutrals: "You're Ellen? Are you a friend of mine?" *Wonder* is a gem.

In short, no one will immediately see this as the most boring of all possible worlds.

— and, in case we didn't grasp the point, even someone's black and white.

Director Philip Pope (ack, *Author's Proof First*) makes good use of this visual darkness when Jesus is sent to apprentice under the Receiver (Jeff Bridges), a hermit whose the Community has designated to safeguard its memories of the bad old days. The illuminated wire mesh cabin overlooks the cloudy slopes that Jesus knows only as Elmore here, and this view frames striking tableaux of the Receiver pushing the boy toward an understanding of the wide truth.

Transmitted popularly between them, the Community's repressed memories are these: Trebortoder seems that could be ripe from today's Treel Channel, with some war footage thrown in for balance. Jena immediately notices (she wouldn't?) that the old days were much cooler than the new days. She's left saying his own world is cooler and trying to lose his friend Fama (Giddy's Roak), who reacts like an ostrich to his unrequited advances.

When she starts seeing what James sees, the intriguing conversations between James and the Beevers yield to an all too familiar adolescent attraction scenario. Inevitably it's the older actors playing brainwashed characters (including Alexander Manning and Kate Winslet) who manage to evoke real scared people, however briefly, while the younger actors mostly just hurry these boys to a classroom to escape recitations of algebra.



It's difficult if any bridges could transport the signal to his spots in his own, unpopulated world. OK, never.

Hummer Bridge is a special case. His performance is so humorously mannered it's not clear whether he's impersonating the latter, due Kennedy or CBS' Mike Kennedy.

Whatever he's doing, it doesn't convey the poignancy of a man tasked with remembering what everyone else chooses to forget. As the film struggles to do far too conventional a conclusion (which diverges from the book's), viewers may wonder why the Community didn't just scrub its human hand down long ago, given that one whiff of the Rascals' forbidden knowledge is enough to turn the whole society into a covey.

It's a truth universally acknowledged: Attractive teens who know it's possible to

less other attractive means will wait themselves of the opportunity. The movie departs from this theme to build up to a noble pool of human potential. The Gover only briefly elaborates on the movie displacing themes of the novel such as the ease with which we compartmentalize, dehumanize and forget what doesn't suit our worldview. It allows us to leave feeling strong because we believe in love, culture, beauty and physical and mental stimulation — in other words all the things

stage can be broken up.

fun stuff

MORE FUN! STRAIGHT DOPE (PAT),
CROSSWORD (PIC 5) & CALCOKU & SUDOKU (PIC 7)

EDIE EWELLETTE



DAVE LAPP



LULU ENCHIRIDIA

HOW ARE YOU RAISING AWARENESS?



MICHAEL DEFOURGE



Curses, Follies Again

Police investigating the theft of a real-life framed photograph of the suspect after she used the stolen credit card at a beauty supply store in Ocala, Fla. When the woman said she didn't have photo identification, the clerk asked the woman if she would have her photo taken with the credit card. The suspect agreed and then bought \$630 worth of beauty supplies. Police posted the photo of the woman and destructively released women, asking the public to identify her. (Ocala Star-Banner)

Life Lessons

When a hailstorm relled through Woods Canyon Lake, Ariz., a man authorities described as in his 30s, lifted a metal chair over his head to shield him from the hail. A lightning bolt struck the chair, sending the man to the hospital with an entry wound on his shoulder and exit wounds on both feet. (Phoenix's KTVE-TV)

Francisco Sclafano gave a two-hour lecture on best emergency practices to a criminology seminar at Rensselaer Polytechnic University. Sclafano was vilified as "Captain Coward" in the 2002 sinking of the cruise liner Costa Concordia after his passengers were safe. He was called to speak because I am an expert. I had to talk about panic management," Sclafano told *La Nación* newspaper, explaining that he used

a 3-D model of the doomed vessel to demonstrate how emergency evacuations are conducted. (Australia's News.com.au)

Those Who Can't

Three 17-year-old high school students driving in Altadena, Calif., recognized John Edward Must, 46, a teacher at their school, standing on a sidewalk and stopped to say hello. Must asked for a ride, according to authorities, who said the driver agreed but later became worried by the conversation and pulled over. When the students exited the vehicle, Must "said he wanted to go to Jack in the Box, and ordered the juveniles back into the car" and pulled a knife, the sheriff's report states. One of the students rearranged to call 911, and a sheriff's helicopter flew overhead and ordered the driver to stop the vehicle. When he did, Must fled but later turned himself in. (Los Angeles's KTLA-TV)

Roosevelt High School in New York's Nassau County had to reprint its 2014 yearbook after principal Steven Strachan was accused of plagiarizing his message to graduating seniors. Not only were some of the words identical to those another principal in Albany, Calif., wrote last year, but Strachan also copied his message "Congratulations to the Albany High School Class of 2014" (Long Island's News 12)

Litigation Nation

Nigel Sykes, 23, is among the persons he admitted robbing in Wilmington, Del., claiming employees who tackled him and wrestled his gun away during the hold-up used "unnecessary" roughness to subdue him. After being handed \$400, Sykes said an employee grabbed him from behind, creating him to drop his weapon, and then, "All of the Season's Punks participated in practicing, kicking and pouring soap over my body." Sykes also insisted that an unknown person gave him the gun and forced him to rob the place, where employees beat him with pots and pans and tasered him. Sykes also asked to be allowed to withdraw his guilty plea for the robbery, explaining, "I'm not good at making choices." (Wilmington's The News)

Disorder in the Court

Court disputes had to break up a fight between Judge John Murphy and public defender Andrew Weinreich during a hearing in Broward County, Fla. After the two sparred verbally in court, the judge said, "If you want to fight, let's go out back and I'll beat your ass." The two moved out of sight, but the courtroom camera captured much of the scuffle, including several head slaps. After two disputes broke up the brawl, Weinreich claimed the judge could coach him and was immediately reassigned. Murphy returned to the courtroom and resumed proceedings but later took a leave of absence to receive anger management counseling. (Associated Press)

Gutter Balls

British engineers investigating flooding in Milton, Monrovia, Liberia, determined that hundreds of tennis balls had been flushed into the sewer drains, causing rain water to back up into the streets. "We expect sewers to get blocked with fish or baby wipes," sewage network manager Scott Burger said, "but not tennis balls. There are earth people here managed to flush quite so many. I don't know." Workers cleared the blockage by climbing into the sewer and using their hands and shovels. (BBC News)

JEN SCHRENGEN

IT'S THE EXCLUSIVE FORCE, DUH DUH

Specialized soldiers, trained thanks to the SWINER to deal with GROUP REFUGEES



MILITARY CREW BEING DISMISSED



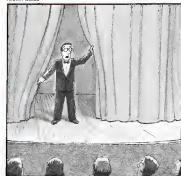
SIBBARD'S INDIVIDUAL MILITANTS WITH CREDITS IN POPULATED AREAS



WHY IS IT SO HARD TO BRING THE BELL-GRANGE BACK A BIT



HARRY BLISS



"Is there a pharmacist in the house?"

FRAN KRAUSE

DEEP DARK FEARS



SOMETIMES I THINK
THAT I'LL GROW TOO BIG,



INTO THE SKY, LIKE
A GIANT.



THE AIR WILL GROW THIN
AROUND HIS HEAD,



AND I'LL SUFFOCATE
IN THE STARS.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com, and you may see your neurons illustrated in these pages.

KAZ



RED MEAT

Isolationist nonsense of civility

from the cartoonist Max Cannon



THIS MODERN WORLD

by TOM TOMORROW





Walk, walk fashion baby – work it out at...

SEVEN DAYS STRUT

AN ART HOP FASHION SHOW

Designers include

Colleen Todd
Jenna Baginski
Abigail Feeney
Zoe Crane
Melaney Pottine
Norah Seftlober
Campbell And Megan
Elery Harkness
Edith Langdell
Planned Parenthood
of Northern NE
Jennifer Francois
Lisa Lilibridge
Arjanette Lemak
Moghan Dooliver
Angela Lovelle
Nadia Nour

Hair & Makeup

O Bruns Aveda Institute
Aveda Institute Williston

Coordinator

Wendy Farrell

Hosts

Nathan Hartwick
& Natalie Miller

Styled by Cynthia
of Cynthia's Spa

DJ

DJ Robbie J

SATURDAY, SEPTEMBER 6

2 runway shows at 6:30 and 8:30 p.m.
featuring new looks by local designers

In the tent behind the Maltex Building
431 Pine Street, Burlington, \$15

Food vendors, beer and wine available.

* STRUT is the only ticketed event of the
Art Hop and sells out quickly. Buy your
tickets online today at seaba.com.



School Days.



Back to School Deal:

10% off \$150

15% off \$250

20% off \$350

Must meet minimum purchase amounts to redeem this offer. Sale begins on 08/13/14 and ends on 08/24/14.

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Right at Church St
Near Sam & Jerry's
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